

No Bop Roots In Jazz: Parker

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Kaye Blasts Krupa For 'Insulting Biz'

Atlantic City—Sammy Kaye took a hefty swing at Gene Krupa here recently—figuratively. He took time out from his stick-waving to express his "strong resentment" at remarks made by Krupa in Detroit to the effect that "plenty of bands have reefer smokers." Kaye said that Gene, who made the statement after three members of his band had been arrested on narcotics charges, was "insulting the business."

"It makes me very angry," said Sammy coldly, "and I absolutely disagree with his statements. And I know that leaders and musicians in the Tex Beneke and Guy Lombardo bands and many others would disagree with him."

Can't Understand It

"I just can't see why he should generalize his statements to hurt the profession as much as he has. "Real musicians," the swing and swayer added, "work consistently and hard, and haven't got time or wouldn't fool around with a thing like that. In my opinion, and that of my boys, taking narcotics is nothing but a bad habit and certainly anybody in a right, clean, and active mind wouldn't want to undermine himself."

Never Had One

"In all my experience and for all the men I've ever employed in my band, I have never come across one who is an addict. The finest musicians in the band business don't think of using dope. They're too active and they're working hard."

"Krupa has insulted every one of them."

Terrace Room Is Closed 'Til Fall

New York—Terrace room of the New Yorker hotel, usually a steady year-round proposition, closed in July for the rest of the summer. Nat Brandwynne, who had been playing there with an ice show, moved to the Roosevelt Grill, replacing the Three Suns.

Hotel is undecided on what policy to use when the room reopens in the fall. For several years it stuck to ice shows. Last fall it tried a straight band policy for a few months and then reverted to ice shows. Use of the *Salute to Gershwin* show which played the Sherman, Chicago, last year was under consideration, but is reported to have been abandoned because of the cost involved.

Monstrous

New York—Ain't nothin' gonna keep Chubby Jackson inactive. When the Happy Monster's big bop band broke up last spring after a couple of months of existence, he tried putting on bop shows at a Long Island roadhouse. When that petered out in July, he turned to square dances.

So, with fiddles akimbo and blue jeans flying, he made his debut calling the turns in August in Freeport, L. I., at a square dance sponsored by the New York city park department. Next? East Lynne.

Spin That One Again, Please?

New York—The record business is really going around in circles now. Eli Oberstein's Varsity label has bought a batch of masters from Mercury records which Mercury bought from the now defunct Majestic records, some of which Majestic bought from the also defunct Hit records which was an operation of the same Eli Oberstein.

Oberstein bought all the masters sold by Majestic to Mercury except the Eddy Howard and Alfred Newman sides. Talent involved in the transfer includes Ray McKinley, Rose Murphy, Louis Prima, Juanita Hall, Noro Morales, Morton Downey, the Three Suns, Georgia Gibbs, and Percy Faith. Sides by Faith and Miss Gibbs are scheduled for the first Varsity release.

Platters will be sold for 35 cents including tax, with Oberstein figuring on packaging them later at three-for-\$1. This will mark the lowest price on records since the war.

'Unknown' Takes Woody Bass Job

Hollywood—Joe Mondragon, standing by here to rejoin Harry James when and if the Horn reorganizes, dropped out of his temporary assignment with Woody Herman pending recovery of Oscar Pettiford.

Mert Oliver, relatively unknown, was brought in from Washington, D.C., to take over the bass book. He made his first appearance at the first of the Cole-Herman concert series.

Rooney Drops Idea Of Fronting Crew

Hollywood—Mickey Rooney, who had been mulling over idea of going on a tour as band front, went cold on the deal when he discovered what kind of money ballroom ops and promoters of one-niters are paying these days.

The Mick, who likes to play around with the drums and several other instruments, had considered using the Harry James library and such members of the band as are available while the leader is on his vacation.

TD Sued After Crash

New York—Tommy Dorsey is being sued for \$29,450, aftermath of an accident on June 13 when his bus collided with a station wagon. Suit was filed by John M. Jackson, a research chemist who is in a hospital in San Mateo, Calif. Also named as defendants were Mrs. Dorsey and Dorsey's bus driver, John A. Racesek. Suit was filed in Wahoo, Neb.

By MICHAEL LEVIN and JOHN S. WILSON

New York—"Bop is no love-child of jazz," says Charlie Parker. The creator of bop, in a series of interviews that took more than two weeks, told us he felt that "bop is something entirely separate and apart" from the older tradition; that it drew little from jazz, has no roots in it. The chubby little alto man, who has made himself an international music name in the last five years, added that bop, for the most

part, had to be played by small bands.

"Gillespie's playing has changed from being stuck in front of a big band. Anybody's does. He's a fine musician. The leopard coats and the wild hats are just another part of the managers' routines to make him box office. The same thing happened a couple of years ago when they stuck his name on some tunes of mine to give him a better commercial reputation."

Asked to define bop, after several evenings of arguing, Charlie still was not precise in his definition.

"It's just music," he said. "It's trying to play clean and looking for the pretty notes."

Pushed further, he said that a distinctive feature of bop is its strong feeling for beat.

"The beat in a bop band is with the music, against it, behind it," Charlie said. "It pushes it. It helps it. Help is the big thing. It has no continuity of beat, no steady chug-chug. Jazz has, and that's why bop is more flexible."

He admits the music eventually may be atonal. Parker himself is a devout admirer of Paul Hindemith, the German neo-classicist, raves about his *Kammermusik* and *Sonata for Viola and Cello*. He insists, however, that bop is not moving in the same direction as modern classical. He feels that it will be more flexible, more emotional, more colorful.

He reiterates constantly that bop is only just beginning to form as a school, that it can barely label its present trends, much less make prognostications about the future.

The closest Parker will come to an exact, technical description of what may happen is to say that he would like to emulate the precise, complex harmonic structures of Hindemith, but with an emotional coloring and dynamic shading that he feels modern classical lacks.

Parker's indifference to the revered jazz tradition certainly will leave some of his own devotees (Modulate to Page 12)

Dinah Harks To Her Master's Voice



Hollywood—With head cocked like the—oh, oh, that's a Columbia disc Dinah Shore is listening to, and a long playing one at that. Quite possible you could do the same, if you hurry up and enter the Beat's "What's the Word" contest. Both LP players and records are among the prizes, but the contest closes on midnight of Aug. 31.

This Is Last Chance To Enter 'What's The Word'

Chicago—Five days after this issue of *Down Beat* hits the stands, the "What's the Word" contest will officially be closed. No entries will be accepted if they bear a postmark later than midnight, Aug. 31, 1949. The enormous task of sifting out the 26 winners from the thousands of words and letters that have been pouring in through the mail will be tackled Sept. 1.

It is estimated that at least two weeks will be required to sort the entries into sufficient order to permit the judges to make their selections. This will require another week or 10 days, so it is likely that winners cannot be announced earlier than the Oct. 21 issue of the *Beat*, which will go on sale Oct. 7.

You'll Know

If it is found possible to speed up the process of judging sufficiently to name the winners in the Oct. 7 issue on sale Sept. 23, this will be announced in advance. The judges are Stan Kenton, S. I. Hayakawa, Marshall Stearns, and John Lucas. The latter three, in addition to being jazz devotees, are professors of English and Hayakawa is a recognized semanticist.

A list of the 26 prizes will be found this issue on page 11. It includes six cash prizes, ranging from \$10 to \$500, each of which will be doubled in value if the winner is a *Down Beat* subscriber. If you submitted an entry and are not a subscriber, it is not too late to become one. Fill out the blank on page 19 and mail it before midnight on Aug. 31. Then, if you are a cash prize winner, you will double your money.

Two Groups

Second and third prizes will be Charlie Barnet and his 21-piece band and Nat Cole and his poll winning combo. Each of these units will play one evening gratis in the winner's home town anywhere within continental United States. The winner may invite all his friends and neighbors to a free dance or block party, may not

St. Regis Signs Kitty

New York—Kitty Kallen, a hit during her summer stint at the Versailles, has been signed to open the Maisonette room of the St. Regis on Sept. 20. Kitty goes into the Capitol theater Sept. 1.

charge admission unless the entire proceeds of the affair are donated to a recognized charity.

Dates with name vocalists in New York, Chicago, and Hollywood are three other prizes, with free dinners at such spots as Cafe Society, the Pump Room, and Mocambo, and visits to hot spots like Bop City and Club 47. Prizes also include a Victor 45 rpm record player and a Columbia 33 1/3 rpm record player, each with a choice of \$10 worth of records. A television set is another prize.

Philanthropic Norm

Norman Granz contributed some \$400 worth of prizes to the contest, including four sets of 10 JATP albums, featuring such instrumental stars as Illinois Jacquet, Flip Phillips, Coleman Hawkins, Lester Young, Charlie Parker, Bill Harris, Buck Clayton, Howard McGhee, Buddy Rich, Irving Ashby, and many others; four of Mercury's yet-unreleased *The Jazz Scene* albums, which will retail for \$25; and six sets of complimentary tickets to Jazz at the Philharmonic concerts during the coming season.

Read subsequent issues of *Down Beat* for further details about this big contest and its progress. Don't miss a single copy, because it has not yet been determined in which issue the list of prize winners will officially be announced.

BG Drops Europe Tour: Returns Home

New York—Benny Goodman's proposed tour of Europe was cancelled after his appearance at the Palladium in London early in August. Because of European currency restrictions, Benny decided the tour wouldn't be worthwhile.

Cancellation was a blow to his sidemen who had been laying off in New York for several weeks waiting to join him in Paris. Men had been figuring on picking up a good hunk of loot in Europe. Instead, they found that they were merely unemployed for a few weeks.

Benny took only pianist-singer Buddy Greco and some acts with him to England. Rest of the band was to join him in Paris. Six weeks of concerts were being lined up for him in France, Switzerland, Belgium and Scandinavia. But then the problem of collecting the dough came up and the whole idea was dropped.

George, Margie On The Cover

George Shearing, whose combo is the current sensation, is the cover subject this issue, posing at his piano with his vibist, Margie Hyams, who lends charm to the scene. The Shearing group has invaded the middle west, recently finished an engagement at the Blue Note in Chicago. It goes into the Silhouette, also in Chicago, for two weeks Sept. 6, thence to the Continental club in Milwaukee Sept. 19.

Collecting Loot To Bring Czech Bop Man Here

New York—Attempt is being made here to raise funds to bring Dunca Broz, 22-year-old Czech trumpet man, to this country. Broz, considered by many to be Europe's top bop trumpeter, recently escaped from Czechoslovakia to the American-occupied zone of Germany.

Before Czechoslovakia moved into the Russian camp, Broz was



Dunca Broz

playing with Rhythm '49, only bop crew in the country. With the arrival of the Russians, bop was declared decadent and bopists were threatened with reprisals if they blew the stuff.

In July, Broz managed to get out of Czechoslovakia with only his trumpet and the clothes he was wearing and made his way to a DP camp in Amberg, where he is now.

Wants Scholarship

A fellow countryman, Eric Vogel, now in New York, is soliciting aid for Broz among jazz musicians. Broz would like to get a scholarship to come here and study at a music conservatory. He is a composer and arranger as well as an instrumentalist.

Broz has played on only two records, both Czech, but those who have heard them, including Stan Kenton, Charlie Barnet, Leonard Feather, and Pete Rugolo, have been highly impressed with his work.

Finally Gets Name

New York—Nova Scotia, which hasn't seen a name band since the war, finally got one in August. Tony Pastor played Halifax at the celebration of the city's 200th anniversary and then went on to Glace Bay, Moncton, St. John, and Fredericton.

Carlyn Foursome At Castle Farm



(Photo by Bud Ebel)

Cincinnati—Peering out from the foliage at Castle Farm here is band leader Tommy Carlyn, second from the right, and three of his singers. Band, from Pittsburgh, does a nice job of pleasing the dancers, reports say.

Christy Comes On Strong

San Francisco—After a big booking hassel was ironed out, Dutch Neiman went through with his June Christy booking at Ciro's and it turned out to be a terrific draw. June played to packed houses throughout her two-week stay, proving the predictors were all wrong. And in view of the fact that she followed the sensational two-week Nellie Lutcher date, it was a remarkable performance.

June played a one-niter in San Jose just before opening here and filled the Palomar ballroom. However, a big thing developed over the Ciro's booking when Neiman wanted out, signed Art Tatum instead, and finally had to put Christy, Tatum, and the Walter Fuller band all on the same bill. Kind of crowded, but the customers liked it.

Cashes In

Jimmy Lyons, ex-Gene Williams 88er, got a lot of nice publicity for his accompanying stint. Jimmy Lyons, KNBC deejay here, made the most of the obvious situation.

Bob Cooper, originally supposed to bring in a band to accompany June, didn't get to do it.

To the Apple

June flew to New York for a club date in West Collingswood, N. J.,

Files Plagiarism Suit On 'Buttons'

Hollywood—Freddie Rich, one-time band leader who has been doing music for pictures for the past several years, has filed a plagiarism suit in which he claims that *Buttons and Bows*, Academy award winning song of 1948, was taken from a theme he composed for the score of a picture entitled *Wildcat*, released in 1942. Rich is asking \$600,000.

Named as defendants in the action are song writers Jay Livingston and Ray Evans, Paramount studios, and all the record firms that released waxings of the song.

Squeeze Play By Williamses



New York—Showgirl Joan Diener in the middle of a big buss job. Planting the simultaneous smacks are band leader Gene Williams, left, and disc jockey Bill Williams, right.

LP Peace Talk Ends In Failure

New York—Meetings of Victor, Columbia, and Decca executives, held in August to try and straighten out the LP picture, ended with no apparent solution in sight. Talks at the convention of the National Association of Music Merchants indicated the same thing: that Victor and Columbia intend to continue to go their separate ways with 33 1/3 and 45 rpm.

It had been hoped the meetings might bring about an agreement between the three majors to solidify the situation by using 33 1/3 for classical and 45 for pops in addition to continuing the regular 78 rpm production. Capitol already has done this.

Picture now is that Decca will probably start putting its albums on 33 1/3 in September. This would not be limited to its small classical repertoire but would include show albums and other pop groupings. Victor is all set to put additional promotion behind its 45 rpm in the fall to try to get it going in the face of a continuing lineup of other disc houses with 33 1/3.

Meanwhile, Columbia's payment of royalties to publishers for the second quarter of this year showed that LP sales were down 30 per cent from the first quarter while 78 rpm sales went up 10 per cent. Just what this means is anybody's guess.

Sell Sarah Sides To Canada Firm

New York—Monogram records, a Canadian outfit, has bought 14 masters made by Sarah Vaughan, John Kirby, and Ellis Larkins. Eight of the sides were issued several years ago by the Crown label. Monogram's purchase included world rights.

The Vaughan platters are *You Go to My Head*, *It Might as Well Be Spring*, *I'm Scared*, and *I Could Make You Love Me*. Deal included four instrumentals by Kirby and six unreleased sides by Larkins' trio.

Canadian wax house has also signed the Ray Norris quintet, a north country bop group, and singers Patti Jarvis and Howard Manning.

Your next copy of *Down Beat* will be the issue of Sept. 23 on the newsstands Sept. 9.

Cole-Woody Concerts To Revitalize Coast Music?

By CHARLES EMGE

Hollywood—If progressive music, which seemed to be about down to its last faint flicker as far as this locality is concerned, survives the attacks of the diehard Dixiecats and the steady infiltration of the cowhand combos, the credit should go to Woody Herman, Nat Cole, and concert promoter Gene Norman.

The Cole-Herman concert here, for which failure had been forecast by almost all the "experts," drew some 5,100 paid admissions for a gross (at \$3.60 top) of more than \$8,000. This was split, we understand, on a sort of three-way basis among Norman, Herman, and Cole after deducting expenses.

Would Make Difference

Whether these expenses included payment for individual musicians we were not able to learn, and admittedly it would make quite a difference to Woody's end of it. In any event the experience of seeing a crowd may encourage Woody, who was about ready to give up, to keep on trying.

As to the concert itself, it had its usual peaks and low spots in performance, choice of material and presentation. The hits, if one might call them that, of the evening were Nat Cole and Mary Ann McCall, though no one stole the show. At no time was the audience aroused, really stirred, or worked up to a pitch of excitement as were audiences in the days when Norman Granz was staging his first concerts here.

Nat and his boys (Irving Ashby, guitar; Joe Comfort, bass; Jack Costanzo, rhythm instruments) came on between their shows at the Casbah—and, evidently fearing they might be held ungenerous, made their first appearance too long by at least 20 minutes.

When are the performers in this field going to learn that it's better to give an audience too little of what it wants than too much?

Spotted Helpmates

Incidentally, Nat did his best to feature his colleagues, including Costanzo, who was making his first appearance with the group here, but he, himself, is the magnet that makes this thing go. He's one of those rare performers whose artistry never fails him, whether he is doing a flimsy vocal novelty like *Flo and Joe* or one of the intriguing instrumentals that he saves for concerts.

Mary Ann strikes us as being the only important singer of the day who hasn't been pulled out of her own orbit by the influence of Sarah Vaughan. Her *Man I Love* was the high point of the program for us.

Woody has so much material in his book he can hardly be blamed for wanting to get as much of it as possible to the public, but many of his things are just in-

Networks, Police Just Can't Agree

New York—Police department's vice squad swept down on the Whirling Disc record shop late in July and confiscated 75 records of *Take It Easy*, *Arthur*. Cops were acting on a complaint made by the Society for the Suppression of Vice.

Platters seized were the Regent waxing by Johnny Dee's band, with Randi Richards doing the vocal. Cops bought a copy of the record, handed a summons to Ben Rubenstein, manager of the store, and then took away the store's stock of the record.

Unusual aspect is that the radio networks, usually the toughest about anything suggestive in a song, have okayed *Arthur*.

Plan Vaude Package Around Wilcox Ork

New York—An eight-act vaudeville package is being built around Eddie Wilcox' band. Plan is to use the show for theaters and one-niters. Dance jobs will be broken down into a dance and concert.

The Wilcox band is the successor to the old Lunceford crew, which also used the idea—and successfully.

Interesting musical experiments. We wouldn't want to be without them, but a little goes a long way.

Terry Gives All

The only soloist of all the great musicians in the present Herman band who seems to get fired up is vibist Terry Gibbs. We hoped for something in the nature of a duel between tenor men Gene Ammons and Buddy Savitt, but it never developed. They shot a few passages back and forth a couple of times but apparently neither wanted to be caught trying to outshine the other, so they didn't outshine anybody.

The "surprise attraction" at this concert was Cleo Brown, who will be remembered by some as one of the Cafe performers we were writing about some 15 years ago. She looks fine, plays boogie as well, if not better, than ever, has a confiding, after-hour style of singing that should go over better today than it did then in cocktail lounges. But she didn't belong here, and the audience knew it.

Serenade To A Steam Shovel



New York—Can't fight a steam shovel, so these WINS staff boys decided to join in. Informal street concert featured suitably powerhouse sounds from the eight musicians, led by clarinetist R. D. Wilber, whose band is heard on all live music shows over WINS. New York's 43rd street, on which the station is headquartered, was having its face changed.

'What Is It Like To Touch Esther Williams?'

By JOHN S. WILSON

New York—Xavier Cugat has returned from a seven-month tour of South America loaded with (a) dough and (b) zeal. The dough represents part of the almost half a million dollars which eager South Americans paid out to him during the trip. The remainder of his profit is still down there in the form of coffee and oil and in various banks in local currencies.

His zeal is centered on a desire to arrange things so that other American bands can go south of the border and dip into the pot of gold which awaits them there. The South American musicians unions currently refuse to let American bands come in in retaliation for the AFM refusal to let Latin-American crews come to this country.

Man from Mars

"For me, the unions made an exception," Cugat explained. "They let me in because they don't think of me as an American. They feel I am a fellow countryman. And also the fact that I had made movies helped. In South America, if you are in the movies it is as though you were from another planet. In each country, the first thing I did was to go to the union, talk to its officials, and tell them how things are. And I promised them that I would see Petrillo when I got back and try to get the ban on South American bands lifted."

So, having made this promise all over South America, one of the first things on his agenda while he is on his current date at the Hotel Astor roof is to see James C. Petrillo. The argument he will present runs somewhat as follows: South Americans are crazy about American music. They are eager to see American bands and they will pay handsomely for the privilege. If the mutual ban on bands travelling between North and South America were removed, the exchange of musicians would definitely be in our favor. The reason for this, Cugat says, is that there are hardly any organized bands in South America.

Well Disciplined

"That's because of the Latin nature," Cugat explained. "They are all individualists. Even with my own men—each one has his own band inside my band."

Thus, Cugat reasons, if 10 or a dozen American name bands went south, the Latin countries would have only one or two equivalent bands to send here. And with a dozen of the top American bands out of the country, other lesser bands in the States would have an opportunity to develop names at home and there would be more employment for American musicians in general.

Carrying his argument a step

further, Cugat reasons that once the big name bands have been to South America, not-so-big names could follow, once more expanding the opportunity for employment for American musicians.

Currently, Cugat says, such bands as Tommy and Jimmy Dorsey, Benny Goodman, Harry James, and Carmen Cavallaro could clean up in South America. These are the names that are known in South America—James, in particular, because of his movies. Movies are the big promotional medium down there. Records and radio mean relatively little.

What IS It Like?

Cugat's tour brought on revivals of every picture he has made with full page ads announcing them. In the ads, Cugat's name was spread all over the top of the page with the nominal stars buried at the bottom in small type. At his concerts, he had to spend about an hour talking, mostly about movies and what it is like to touch Esther Williams.

The more modern bands, such as Stan Kenton and Woody Herman, are not widely known there yet and might not make it financially, according to Cugat. Even Louis Armstrong, despite his long and international reputation, isn't too familiar to the general South American public. However, Paul Whiteman is still remembered as the King of Jazz down there, Cugat says, and could make a killing.

For the benefit of any bands which get into South America in the future, Cugat learned a few lessons on his trip.

"I made a big mistake in taking a great Spanish dance band with tremendous salaries," he said. "I was paying them \$4,450 a week. But it was wasted because the South Americans didn't want to dance. They wanted a show. Any American band that goes there should figure on putting on a show. They still like to see a clarinet stuck up in the air and waving around. Ted Lewis would be great there."

Out In Trade

On this trip, he had been concerned about getting paid in dollars. But he found that you have to acquire the knowledge of an international banker if you are concerned solely with currency. Getting a good measure of your pay in goods, he discovered, is much simpler, for goods, the right kind, are quite saleable.

He is now happily considering an offer to play in Portugal for which he would be paid in olive oil. The olive oil would be sold here before he even leaves the States so that he would get his money in advance. He also has two offers from Spain for approximately \$20,000 a week, one of which would pay him in shoes and the other with a castle on the Mediterranean. The castle is not as saleable as the olive oil or shoes, but, since this is Cugat's native territory, the idea appeals to him. A Brazilian company wants to buy him an apartment building in Rio in return for playing for eight weeks.

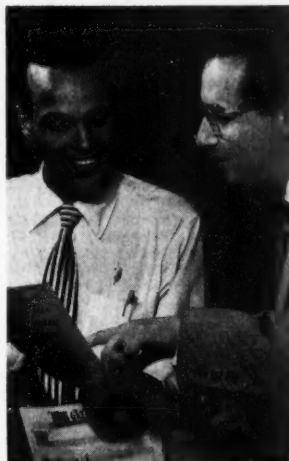
Coffee and Cakes

Currently Cugat is raking in large hunks of cash no matter where he plays. On his current date at the Astor he is getting a \$7,500 weekly guarantee, plus 100 per cent of the covers over 3,000, the first time a band has played the spot on salary and percentage and the highest price the Astor has ever paid for a band. But despite this, Cugat would like to arrange things so that he could spend six months of the year in this country not working and six months in, possibly, South America hammering out his rumbas.

"Why not?" he reasons. "Down there taxes are maybe 3½ per cent. Here I pay 74 per cent. With what I make here I can't even buy a new car. I'd rather buy coffee in Brazil."

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Belafonte Cuts



New York—With his first Capitol records soon to be released, Harry Belafonte may finally be heading for that lush valley he sings about so well. Here Belafonte and arranger Pete Rugolo go over the score used for *How Green Was My Valley*, the Alan Greene tune that was one of the four cut for Capitol under Rugolo's direction. In case you're curious, pin Harry's sporting is scholarship memento from Hampton Institute.

Dixie Pop Concerts Continued In N. O.

New Orleans—The New Orleans Jazz club took up where the Summer Pop concerts left off and is promoting four weeks of jazz concerts in the open air auditorium recently vacated by the semi-long-hair boys.

The concerts will be strictly from Dixie, with all the better-known two-beaters getting in their licks. Sharkey's Kings of Dixieland, Papa Celestin's Tuxedo Jazz band, George Lewis's Ragtime Jazz band, and several pickup groups were the combos set at prestime.

This is the most ambitious promotion undertaken by the newly incorporated club, according to president Freddie King, who hopes to make the Jazz Festival an annual occasion.

Conway Joins Anthony

New York—Bill Conway, formerly a member of the Modernaires, has joined Ray Anthony's band as soloist, writer, and trainer of the Anthony quartet, the Skyliners. Conway replaces Larry Marker in the Skyliners.

'Playing With Big T To Be The Greatest'

Chicago—You might think leading a 40-piece Dixie band would be kicks enough for a while, but cornetist Garner Clark is sure that playing with Jack Teagarden's new band will be the greatest thing he's ever experienced. "I'm planning on it being that," the quiet Texan drawled, "and I only hope Jack has a good band manager."

Clark, who celebrated his 34th birthday the day Muggsy Spanier took over for him at Jazz Ltd. here, led that outside Dixieland unit in the army. It was the 340th AAF band—which was supposed to be a 28-man outfit, but which once got as high as 54 pieces. In the unit were such musicians as Ziggy Elman, Charlie Teagarden, Bruce Squires, Red Ballard, and Clint Garvin.

Pretty Wet

They stayed in Chabua, Assam, French Indo-China, which is just behind the Hump, for 16 months. This, Clark says, was about 50 miles from the point of highest precipitation in the world, and exactly on the opposite side of the globe from Dallas.

"We wouldn't play marches," Clark remembers. "We'd play Dixie tunes. The colonel of the base liked it, and that was what mattered. We'd play *South Rampart Street Parade*, *High Society*, *Muskrat Ramble*, *That's A Plenty*, all those tunes, for retreat. When we played in bond drive parades in Los Angeles we really stole the show."

Poorly Tempered Steele

After the war Clark had for a while his own five-piece combo in Dallas at his own club. Before that he worked with Blue Steele's band, one of those outfits where you have to turn in your notice by mail due to a leader violently reluctant to lose men. Clark thinks he is probably the only one who ever left the band with all his money and all his teeth. "I was lucky," he says.

Starting out on sax and clarinet, Garner switched instruments when the trumpet player in his high school band didn't show up one day. When his trumpet was stolen, he bought a cornet, and has been playing the same one since '35. Bix is his favorite, and he plays a somewhat Bixian-Hackett style which hasn't been heard at Jazz Ltd. since Doc Evans played there.

Three years at Southern Methodist university ended after the band played the Rose Bowl in '35. A stint with Joe Venuti followed, then a few months with Frank Trumbauer until that band broke up. He joined Bob Chester in 1939 and stayed with him for two years.

Then, of course, came that army band to end all army bands. And now Teagarden—"greatest thing that ever happened to me," says Clark.



Garner Clark

Philly's Click Sold By Palumbo Again

Philadelphia—Frank Palumbo's Click, name band nitery spot, was sold to a New York combine for the second time. After taking back the room from the combine headed by Bill Levine, who once operated the Footlights club on New York's 52nd Street, Palumbo and his partner, Ben Carson, carried the ball for a fortnight during which time negotiations were completed for Nicky Blair, New York nitery entrepreneur, to take over the large room.

Arthur Gangar, also of New York, is associated with Blair in the Click enterprise. Purchase price being held a military secret, although it's no secret that the room cost better than a quarter of a million bucks to set up. There's still some five years to run on the lease.

Blair and company, in taking over the room, said they would carry on the name band policy initiated by Palumbo. Louis Armstrong was the first in for Blair, and Peggy Lee made her first appearance on a nitery floor in town in opening a run on Aug. 18 with hubby Dave Barbour's band. Tommy Dorsey is already slated to first-time it at the Click starting Sept. 21.

Jazz Stars Back Johnny's Voice On New Discs



New York—Johnny Desmond's recent MGM record session found some well-known jazz musicians backing the singer. Left to right are Bobby Haggart, Desmond, pianist Lou Stein, Bobby Hackett, and

Tony Mottola. Desmond began his singing stint on Don McNeil's Chicago-originated *Breakfast Club* show last month, where he replaced the cruising crooner, Jack Owens.



Ready To Go

New York—Travelin' light, singer Keely Smith shows off her new handbag, which sports a golden whistle at one end and a big gold safety pin at the other, so that Keely is prepared for most exigencies. Besides carrying most everything that gals usually stuff into their handbags, this one is also useful for such items as bathing suit and towel. Keely is with the Louis Prima band.

CHICAGO BAND BRIEFS

New Loop Club To Open;
Bud Freeman Op, Saxist

By PAT HARRIS

Chicago—Things seem to be picking up a bit for musicians and clubs here, and the opening of a new loop jazz spot, the Gaffer club, Sept. 9, may be part of the trend. The Gaffer, owned by Jack Snyder, is a bar at 60 E. South Water street, and the jazz will be in the upstairs room. Bud Freeman's going to run the club and lead the band. With him will be Joe Thomas, trumpet; Bill Dohler, alto, Shelly Robin, piano, and Jim Barnes, drums.

Hours are to be from 10 p.m. to 4 a.m., with a Saturday schedule of 11 p.m. to 5 a.m., and no music on Sundays. Spot holds about 120 persons, will serve only drinks, and will have a \$2 minimum.

Bud, who has been clubbing around since his 16 weeks at the Blue Note last summer, says the music will not be oldtime jazz, nor will it be "experimental." A musical jazz, which will try to get something out of any tune, is his aim.

Almost So

Barney Ross' lounge, on Clark street, near Madison, which hasn't had any music before that we've noticed, has an approximation of such now with the Duke Groner trio. At least it's more life in the loop.

Trio Clox moved into the Capitol lounge with Chet Robie's trio, a team that was out at the northside Argyle for so long last fall. Brass Rail still has Duke Jenkins, and the Hollywood lounge sports Don Slatery's Dixielanders, with Little Brother Montgomery replacing Art Gronwall on piano.

George Brunis' band opened Aug. 22 at the Blue Note opposite Les Paul's trio, for two weeks. Woody Herman there Sept. 5 for two, and then the Trenier Twins for another two, starting Sept. 19. Duke Ellington has three weeks at the Note after the Treniers, and spot expects Lionel Hampton and Sarah Vaughan in before the end of the year, though not on the same bill.

Moreno at Blackhawk

Buddy Moreno took over for Al Trace at the Blackhawk, Frankio Masters stays at the Stevens hotel, and Bill Snyder's band still playing for the Salute show at the Sherman.

Ramon Monchito's band, at the Ambassador's Buttery before going up to Burlington, Wis., for the summer, back in town Sept. 13 to open as the new rhumba band at the Chez Paree. Fran Warren expected in the Danny Thomas show at the Chez starting Aug. 26.

Larry Adler and Paul Draper follow Janet Blair at the Palmer House Oct. 27, with good chance Eddie O'Neal's band will be held over. Rumor is that Artie Shaw will play some sort of concert here on Nov. 9, without his band. Who will back him, and where it will be still are unknown.

Stitt In Action

Altoist Sonny Stitt, long in enforced inactivity (how's that for a euphemism?), expected in Chicago early in September.

Jay Burkhart signed with GAC for three years, and nixed a date at the Apollo theater in New York with Billie Holiday only because transportation costs would be too stiff. Office still thinks there's a possibility that Burkhart will make his New York debut at Bop City.

Chicago theater has Jo Stafford and Dick (Two Ton) Baker for two weeks starting Sept. 9, following the Liberace-Celeste Holm-Alan Young bill. Ella Fitzgerald and Bull Moose Jackson at the southside Regal theater Aug. 26 for one week.

Paul Sparr's band at the Drake sometime in September to replace Dick Barlow's crew.

Tuttle In Mickey's

Western music into the westside Mickey's, in the person of Wesley Tuttle. Aragon ballroom now has Griff Williams, and the Trionan,

on 68rd street. Hillard Brown has the new band at Joe's DeLuxe on the southside; Nob Hill happy with Don Fielding's Townsmen, and Rosebowl ditto with the Vedal quintet. Jimmy Nuzzo's boppish trio at the Circle lounge, about 3400 on W. Madison.

Al Benson planning to open the Beige room again either Sept. 9 or 16, with Ivory Joe Hunter heading the show. Ziggy Johnson expected to produce show again, and Lonnie Simmons' band to back it.

Leroy Gentry in on intermission piano at the Club Moderne, where the Three Brown Buddies still hold forth. Trio, led by tenor guitarist Buddy Brooks, spots the top-notch bass work of Ransom Knowling and the excellent guitar and pleasant vocals of Willie Lacy. They've been there for 14 months, except for a two-month stay at the Sky club. Strictly commercial, and sometimes corny, unit is still musical, which is a great deal more than can be said of similar groups playing spots like that.

Lotta Wax

Knowing, who has made well over 1,000 records in the last 10 years backing blues singers on Victor discs, reflects the unit's attitude towards so-called race records. "I never could understand where they sold those," he says, "until once out west I found a stack of Curtis Jones records on a juke box. Someone must have bought them. Maybe they buy them

Jimmy Featherstone.

Futures lineup at the Silhouette goes like this: Raymond Scott, closing Sept. 5; George Shearing, from Sept. 6 to 18; Herbie Fields back Oct. 4 for four weeks; Louis Armstrong from Nov. 4 to 20.

Max Miller, with new bassist Verne Rammer, guitarist Earl Backus, and trumpeter Denny Roche, backing Anita O'Day at the Hi-Note at least until the beginning of October, when a band shift is in sight. Might be Jimmy McPartland or might be Stan Getz. Club negotiating with Harry (The Hipster) Gibson as an extra act.

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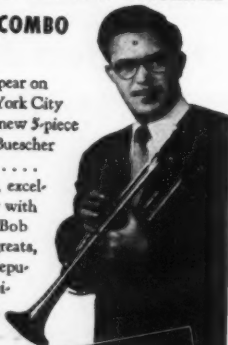
Allen Bell

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Hamp Travels

Chicago—Lionel Hampton's band has been skedded to travel the one-night circuit from Calgary to Winnipeg, Canada, in September. First date, Sept. 19, is in Calgary; Edmonton, 20; Saskatoon, 21; Regina, 22; Brandon, 23, and Winnipeg, 24, follow. The band was expected to alight in Minneapolis for a while after that.

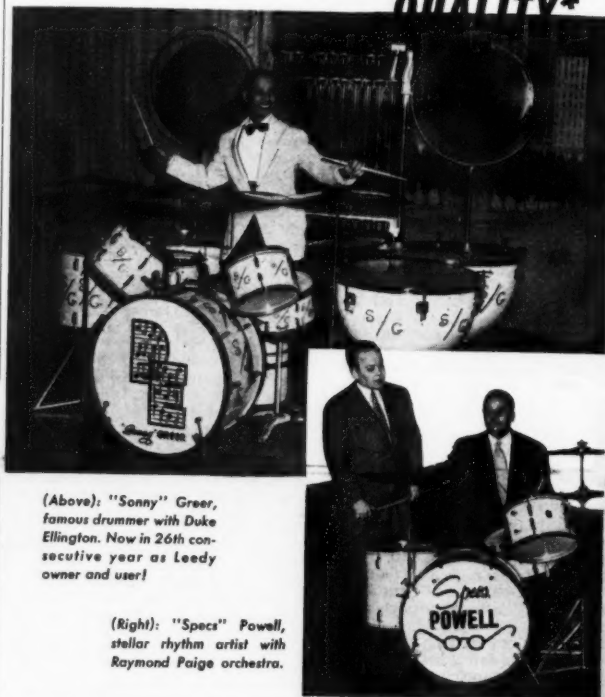
down south because they like that bad English—"I got a pistol, gwine shoot me a dawg, drink me some gin." We'd like to record as a unit, and we've had some offers to do that, but all they want are blues. We're not blues singers, and we're still holding out for pops."

Which, considering the way Victor types most of its colored artists, means probably forever.

Lane Takes Unit
Into Sky Club

Chicago—The westside Sky club followed George Brunis' band with more Dixie, under the leadership of clarinetist Johnny Lane. Lane opened with Lee Collins, trumpet; Bill Johnson, trombone; Bill Pfeiffer, drums, and Floyd Bean, piano. Johnson, a Jay Burkhart alumnus, is reportedly anxious to dig that Dixie.

Replacing Lane in Danny Alvin's crew at Rupneck's is Joe Mitterman, though Wingy Manone clarinetist Gene Bolen may come in. Tut Soper is playing piano with the band; Jimmy James, trombone; Bill Tinkler, trumpet, and Alvin, drums. Rudy Kerpays is on intermission piano.

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(Right): "Specs" Powell, stellar rhythm artist with Raymond Paige orchestra.

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(Left): Leedy workman is shown stretching skin, which will be tacked on frame shown in background, for curing in controlled atmosphere. When you buy heads demand Leedy and be sure they carry the Leedy trademark . . . your assurance of GENUINE LEEDY "EXACTNESS IN DETAIL" quality.

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Capsule Comments

GEORGE SHEARING
Chicago Blue Note

Chicago—Usually when you anticipate a treat for a long time there's a little letdown once you get it. Not so with the George Shearing quintet. You may think they're the end on records, but you ain't heard nothin' yet! They played two weeks at the Blue Note here recently and there was never any letdown.

Opening night audience included musicians of every variety—strict two-beaters, boppers, hotel bandmen—and the reaction was uniform and impressive. The quiet attention Joe Mooney once insisted upon, Shearing got without asking.

His unit is much like Mooney's in that it is as cohesive and unified as any group could be. It's got a constant, bouncing beat and a repertoire that ranges from the program piece, *In a Chinese Garden*, to Chuck Wayne's singing of *I Only Have Eyes for You*.

They have a freshness and cleanliness—mostly due to Margie Hyams' vibes—and a swing which came through even at 2 a.m. during their first day, after driving non-stop from New York. Margie gets more shading and tone color with her vibes than we've ever heard that instrument have before.

Among the tunes they play are such dissimilar items as *Four Brothers*, *Sweet Lorraine*, and Bud Powell's *Hallucinations*. We know it's a weird way of describing Shearing's piano on the Powell tune, but it sounded like a literal translation of Charlie Parker's alto to piano. Same phrasing, same sharp, yet hollow, tone. And in one other number, Shearing was bop-

Set Fields Bash, Date At Bop City

Chicago — Herbie Fields' band, which has played countless times at the northside Silhouette and the loop-located Blue Note here, finally hits the southside Sept. 24, but only for one night. It's an Al Benson promotion at the Pershing ballroom, and the first time Fields has ever played in that area.

Fields opens at Bop City in October with Billie Holiday, and will be back in Chicago for another Blue Note stay starting Dec. 12. He has Jimmy Matzer, drums, replacing Gene Thaler, and Red Kelly, bass, taking Dante Mar-tucci's long-time spot, in the sextet.

Unit includes Chuck Wayne, guitar; John Levy, bass; Denzil Best, drums; Margie Hyams, vibes, and Shearing, piano. —pat

Now On The Air

With this issue, *Down Beat* will print, as they become available, personnels of bands in studio orks on various shows, radio and TV, for the coming season. This will enable readers not only to see who's playing where but to check with this list when that "I know I've heard that horn before, but who is it?" situation pops up.

MEREDITH WILLSON SHOW (Sundays, NBC-TV, 8:30-9 p.m.). Bart Wallace, Phil Capicotto, trumpets; Billy Rauch, trombone; Toots Mondello, alto, flute, and clarinet; Jack Fulton, alto and flute; Stanley Webb, tenor and bass clarinet; Eddie Brown, oboe, tenor, and baritone; Charlie Barber, bass; Lou Stein, piano; Tommy Hatch, drums and vibes; Max Terr, conductor. Meredith Willson, emcee, plays piano, flute, and piccolo.

MOHAWK SHOWROOM (NBC-TV, Mon., Wed., Fri., 7:30-7:45 p.m.). Carmen Mastren, leader and arranger. Jack Russin, piano; Trigger Alpert, bass; Carmen Mastren, guitar; Mort Lippman, organ and celeste, and Bunny Shawker, drums.

SONGS BY DOWNEY (NBC, Tues., Thurs., Sat., 11:15-11:30 p.m.). Carmen Mastren, leader and arranger. Jack Russin piano; Trigger Alpert, bass; Carmen Mastren, guitar, and George Wright, organ and celeste.

CHESTERFIELD SUPPER CLUB (NBC, Mon. through Fri., 7-7:15 p.m.). Mitchell Ayres, conductor. Jack Andrews, Ralph Flanagan, and Norm Leyden, arrangers. Trumpets—Jimmy Maxwell, Chris Griffin, and Red Solomon; trombones—Buddy Morrow, and Johnny D'Agostino; saxes—Harry Terrill and Bernie Kaufman, altos; Hank Ross, tenor; Harold Feldman, baritone; rhythm—Bob Haggart, bass; Terry Snyder, drums, and Billy Rowland, piano. Kay Starr, vocals, Tues. and Thurs. Fontane Sisters, vocals, Mon., Wed., Fri.

HIT PARADE (NBC, Sat., 9:30 p.m.). Mark Warnow, conductor. Ken Hopkins and Johnny Klein, arrangers. Trumpets—Andy Ferretti, Chris Griffin, Red Solomon, and Snapper Lloyd; trombones—Cliff Heather, Jack Satterfield, Roland Dupont, and Al Godlis; saxes—Pete Pumiglio, Bernie Kaufman, and Milt Yaner, altos; Easy Watson, Stanley Webb, tenors; rhythm—Trigger Alpert, bass; Bernie Leighton, piano; Johnny Blowers, drums, and Benny Mortel, guitar.

Paul Miller Adds New Disc Show

Chicago — Paul Eduard Miller, jazz critic, has just finished his first year on the air with his *Classics of Jazz* program. Playing only discs he feels are worthy of a permanent place in the collector's library, Miller estimates he played more than 1,000 sides the first year, will double this in the second, having added another show, *Jazz Varieties*, on Saturdays.

Miller was editor of the first three *Equire Jazz* books.

Musical Sisters Also Trying For Crowns

Birmingham—One sure date for the Alford sisters duo, at press-time, was four weeks at the Town House in Rochester, Minn., starting last week. But vibist Betty was hopefully eyeing a single, of a slightly different sort, in Atlantic City in late August. Both Betty and sister Rose, piano, were finalists in the Miss Birmingham contest, and chances were pretty good that Betty might make the Miss America finals.

Another 'New Sound' Starts Rehearsals

New York—Stewie McKay has a "new sound" band in rehearsal at Nola's, using arrangements by John Saunders and Rip Reynolds.

Band stacks up with Sanford Seigelstein, French horn; McKay, bassoon; Ernie Mauro, clarinet; Jack Greenberg, English horn; Leon Rose, flute; Dick VonHoltz, bass; Jack Purcell, guitar; John Saunders, piano, and Steve Schultz, drums.

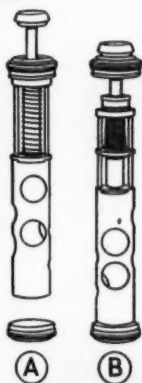
Jackie, Roy To Flame

Chicago — The Jackie Cain-Roy Kral sextet opened at the Flame, St. Paul, Aug. 8, for a two-week, and possibly longer, stay. This is the unit's second booking.

Introducing

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Two guide pins are used to direct each piston as it silently works up and down. New tapered design springs are placed at the top in a manner similar to the old "spring barrel" but in an improved method which eliminates the difficulties experienced with the old "star" locating member. Complete valve assembly can be lifted out and put back quickly and easily. Assures light, fast action, rugged service and long life. Fig. A shows valve in normal position; Fig. B shows valve depressed.



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★ SCALE

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WORLD'S LARGEST MANUFACTURER OF BAND INSTRUMENTS

STRICTLY AD LIB

by THE SQUARE

BMI, performance rights society set up by the radio industry several years ago, is emulating ASCAP in collection of license fees from west coast ballrooms and night clubs. But Petrillo won't like the order from Tommy Dorsey's Casino Gardens that contracts with all bands in future must have clause making leader liable (financially) for any infringement on the BMI catalog. . . . Singer Virginia Maxey intends to settle down with radio emcee Bob Moon (KHJ) this month.

Jim Daly, alto saxist formerly with Alvino Rey, Wayne King, and Frankie Masters, joined the CBS staff in Chicago and will double as one of a vocal group. . . . Charles (Bud) Dant, radio conductor for Dennis Day, gets his kicks raising and racing trotters. (horses, not Audrey) in California. . . . Bob Chester is being held over until the end of October at the Arcadia ballroom in Manhattan.

When Woody Herman and Charlie Barnet made their Universal shorts, studio let their colored sidemen make the sound track but barred them from the picture. Lionel Hampton refused to similarly drop the white musicians from his band when he made his recent short for the same studio and made it stick. . . . Del Courtney got his release from GAC, is flirting with MCA (and PM?) . . . Bob Crosby will use guitarist Mike Bryan to accompany him on future record dates.

Ace Hudkins, ex-Artie Shaw drummer, is building an 11-piece band for D'Yarga, who originally was pianist Johnny Anderson with the old Harry James band and recently has had a small unit at Larry Potter's supper club, to which chirp Linda Keene returned early in August for a four-week stint. . . . Ralph Pfißner, trombone with Les Brown, will marry airlines hostess Bea Crowley when the band returns to the west coast, and Frank Beach, trumpet, will wed Jean Wagner, script girl for the Bob Hope show, on Sept. 18.

Perry Como's new radio slot will be 10 to 10:30 p.m. Thursdays on NBC, from where he'll also do a television show Sunday at 8 p.m. . . . Decca records earned 14 cents a share for the second quarter of this year against 5 cents a share for the same period last year. . . . And Savoy records showed a one-third sales gain for the first six months of 1949 against last year's mark for the comparable period.

Ed Kirkeby postcards from London that after their Palladium smash, options on his Deep River Boys were picked up for 16 weeks. . . . ABC network will devote Saturday nights to bands, starting this fall, with the same emcee working a group of shows spotting different orks. . . . Stan Kenton's new 25-piecer will be built around Rene Touzet, South American pianist.

Boyd Raeburn, now devoting all his time to composing and arranging, will reorganize again this autumn. . . . Betty Jane Bonney, now on the road in High Button Shoes, has been signed by Rainbow records. . . . The Korn Kobblers are sending out packages of corn flakes and Dennis Day's press agents are distributing cakes of Palmolive soap. . . . Nat (King) Cole has asked the court to knock the "s" off his square monicker, which is Nathaniel Coles.

Song Dept.—Don Fina, 60-year-old Kenosha resident and cousin of Jack Fina, has fingers crossed for his waltz, *Beautiful Wisconsin*,

Astute Teenager Amazes With Promotion Gimmick

Milwaukee—Self-confident, 18-year-old Steve Maniaci is setting local promoters back on their heels with his National Dance festival plans. Billed as Mad Monk and his Kats, this enterprising lad with his combo has set bookings in 60 midwestern cities beginning Sept. 1.

Arrangements have been made in each town with local orks to work one-niters opposite the Mad Monk.

Playing everything from pop to square dances, the groups will compete for the audience's favor. Prizes will be awarded to the most dexterous dancers, whom Maniaci aims always to please.

Civic Groups Help

Requiring the sponsor to furnish only the hall or ballroom, Maniaci

which has a 40,000 record sale and 5,000 copy sale already chalked up.

. . . Whimsy, Ltd., gets publishing rights to *Candlelight*, lyric of which is said to be a poem sent to Ditra by the late Rudolph Valentino more than a quarter of a century ago.

is appearing largely under the auspices of civic groups, which in turn receive 50 per cent of the ticket sales.

The Kats' personnel includes Leroy Hawkins, tenor; Curtiss, drums; Bar-T, trumpet; Ziggy Milon, piano, and Dick Ubick, formerly with Eddie Getz, bass.

Jean Dawn and Billy Borchert handle vocals and comedy. Maniaci, who is also a drummer, prefers to sit in for solos only.

Seven (7) Groups!

In November, the Mad Monk intends to enlarge his group and, with the addition of seven unheralded bands, contrasting in styles, tour the entire country. This assortment of sounds heterogeneous will continue to use the Na-

tional Dance festival title. Maniaci says, "With all this to offer the dancers, I can't miss! They're sure to like one of the bands."

FOAM: The first of the Saturday night sessions planned by Robert Redding and Tom Harris was held Aug. 6 at the Masonic hall. Teenage fans were admitted because of the no liquor policy. Willie Pickens' band, consisting of Vernice Green, tenor; Frank Morgan, alto; John Ghrum, bass; Gerald Scott, drums; Frank Gaye, trumpet; James Phelps, baritone, and Pickens, piano, played the gig. Nelda Redmond and Oscar Jr. were featured on vocals. If the sessions draw, Redding plans to use name bands in the future.

Vibratones at Circle

Continuing at the Circle lounge, the Vibratones trio has Bill Otten, bass; Elmer Schmidt, piano, and Jimmy Rotas, violin.

Les Paul was held over for an additional two weeks at the Stage Door due to the surprisingly good business he drew.

—Shirley Klarner

Your next copy of *Down Beat* will be the issue of Sept. 23 on the newsstands Sept. 9.

Ex-Norvoite Boston Fave

Boston — The Chick Hathaway band is spending its third consecutive summer at the Blue Moon ballroom in Buzzards bay. Leader Hathaway, former Red Norvo trombonist, has been fronting his own band since his days with Red. Band is featuring some of the top local musicians in Don Stratton, trumpet; Dave Chapman, alto; Randy Henderson, tenor, and Bob Shurtleff, drums.

The crew uses a book similar to that of Hal Kemp, with some moderate pop arrangements by Don Stratton, and some comic routines to please the sadfaced vacationists.

AROUND TOWN: Vocalist Fran Scott has been doing dates in the Beantown. . . . Motif records has inked Debbie Robinson to an exclusive recording contract. . . . Hilary Rose combo the attraction at Louis cafe.

Tony Vento's trio still featured at the French Village. . . . Pete Chase band still doing one-niters throughout New England. . . . Duke Ellington played for a small but appreciative audience at the Red Roof cafe.

—Ray Barron

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Things To Come

These are recently cut jazz records and their personnels. Don't ask your dealer for them until you see by the *Beat's* review section that they've been released and are available.

PHIL URSO'S SWINGSTERS*

(Futura, 7/7/49). Phil Urso, tenor; Howie Mann, drums; Tom O'Neill, bass, and Bob Karch, piano (all from Elliot Lawrence's band).

Don't Blame Me and Phil's Blues.

LES BROWN (Columbia, 7/27/49). Trumpets—Frank Beach, Bob Fowler, Wes Hensel, Bob Higgins; trombones—Ray Klein, Ralph Pfiffner, Ray Sims, Stubby Brown, saxes—Ronnie Lang, Abe Most, altos; Dave Pell, Eddie Scherr, tenors; Butch Stone, baritone and vocals; rhythm—Buddy Rich, drums; Geoff Clarkson, piano; Bob Gibbons, guitar; Ray Leatherwood, bass, and Ray Kellogg, vocals.

You're Different, Grow Old

with You, Where Are You?, and Lollypop, a Ray Comstock original.

DAVE BARBOUR QUINTET (Capitol, 8/1/49). Dave Barbour and Barry Galbraith, guitars; Joe Shulman, bass; Hal Schaefer, piano; Alvin Stoller, drums.

Moten Swing, The Song Is You, You Stepped out of a Dream, and Count's Basin, a Barbour original.

NAT PIERCE ORCHESTRA (Motif, 5/25/49). Trumpets—Lenie Johnson, Buddy Wilson, Nick Capezuto, Gail Freddy; trombones—Mert Goodspeed, Joe Fine, Hubie Hahn, Ace Lane; saxes—Dave Chapman, Charlie Mariano, Phil Visculgin, George Green, Gordon Barrantine; rhythm—Frank Gallagher, bass; Steve Hester, guitar;

Joe McDonald, drums; Nat Pierce, piano, and Teddy King, vocalist. *Crown Pilots, Tea for Two, Autumn in New York, and Goodbye, Mr. Chops, a Billy Adams original.*

SAMMY PRICE AND HIS WALKING RHYTHM (Vocalion, 7/15/49). Buck Clayton, trumpet; Buddy Tate, tenor; Sid Catlett, drums; Sammy Price, piano; Billy Taylor Jr., bass, and Jesse Perry, vocals.

Aint Nobody's Business, In the Middle of the Night, Hold Me Baby, and Back Street.

GEORGE SHEARING QUINTET (MGM, 7/28/49). Chuck Wayne, guitar; Margie Hyams, vibes; George Shearing, piano; Denzil Best, drums, and John Levy, bass.

In a Chinese Garden, Parts I and II (by Chuck Wayne), Conception (by Shearing), and East of the Sun.

KEELEY SMITH AND RALPH YOUNG, acc. by BOB HAGGART'S BAND (Happiness, 8/4/49). Billy Butterfield, trumpet; Toots Mondello, alto; Al Klink

and Hank Ross, tenors; Stanley Webb, baritone; Terry Snyder, drums; Bob Haggart, bass; Lou Stein, piano, and Keeley Smith and Ralph Young, vocals.

Vocals by Keeley Smith: *You Took Advantage of Me, Jacksonville Blues, by Annabelle Remley, I'm Carrying a Torch, by Steve and Nick Condos, and an untitled original.*

Vocals by Ralph Young: *Green As April, by Fay Tishman, September in the Rain, Dime a Dozen, and One Man Woman, by Ray Jordan and Sid Bass.*

STAN FREEMAN AND CY WALTERS (MGM, 8/3/49). Stan Freeman and Cy Walters, pianos; Arnold Fishkin, bass; Terry Snyder, drums, and Frank Worrell, guitar.

Nola, Indian, and Lady Be Good.

JOE BUSHKIN, piano solo (MGM, 8/3/49).

Soft Lights and Sweet Music (to go in album with above).

Down Beat covers the music news from coast to coast.

Capsule Comments

DENNIS DAY
Chicago Theater

Chicago—Dennis Day, contrary to any impression he might like to leave on the radio, is a very smart young man. On his recently completed six-week tour of theaters with a package show he proved that.

Now, it's usually the custom for a star to surround himself with second-rate acts on such a venture, "the better to put myself across, my dear." But Day assembled a show that did all but outshine the tenor.

There was Bill Norvas and the Upstarts, a group of five kids that put on a brilliant bit of singing and dancing. Doing all original material by Norvas, former arranger for Lionel Hampton among other things, the group sparkled. Especially on a devastating satire of a crooner singing with a vocal quartet.

And then the Acromaniacs, three guys who threw each other about and did clever feats of balancing while looking as unconcerned as a sidekick playing a date in Corn-plaster, Iowa.

Plus two dancers, the Clark Brothers, who did good unison work and some interesting 16-bar chase choruses (with taps, of course).

Singer Gale Robbins, who was in *Barkleys of Broadway*, was nicely gowned, sang pleasantly, although evidently with a cold. That meant changing to a lower key on *Again*, which gave her practically no resonance or dynamics.

Day was Day. He told some good gags about Benny, sang nice and high, impersonated some people, and did a switch on *Baby, It's Cold Outside* with Miss Robbins. He sang the part usually warbled by the girl, brought down the house.

Very little in the way of jazz in the show, except in some of the fine changes used by the Upstarts, a great singing group. But it was very pleasant fare after weeks of the Andrews Sisters, Janet Blair, et al.

—jac

Prima At Oriental

Chicago—Louis Prima's band, the first big unit to play the theater in almost a year, opened at the Oriental here for two weeks starting Aug. 25. Theater did not plan to go back to a steady band policy, however, but would probably stick with name singers, comedians, and an occasional band.



In 1948 a big storm blew up in the drum world. The flashing sticks of America's top-flight drummers filled the air and when the smoke cleared there was one man sitting jauntily on the throne of drum immortality. He is the man behind the hands... Shelly Manne.



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NOTES between NOTES

By Michael Levin

New York—Today, children, we have a very important question before the seminar: Is a fanny a small fan, an anatomical description, or a musical instrument? Let's you think we write in complete jest, we hasten to reprint a notice from the American Federation of Musicians to all licensed booking agents:

"Dear Sir or Madam: (this is obviously not an appeal to Franco-philis, since they dropped the 'e'). The following resolutions, which are of special interest to all booking agents, were passed at our convention in San Francisco and become effective as law on Sept. 15, 1949.

"A vocalist performing with an orchestra is prohibited from using any kind of contraption or device that lends background rhythm to the rendition of an orchestra, unless he or she has a membership card in the American Federation of Musicians."

As any shrewd (translation: expensive) lawyer can see right away, the crux of this matter lies in the definition of two words. The official spokesmen of the AFM indicate unofficially that the purpose of the regulation was to strike back at AGVA in the continuing war between the two unions as to when are performers musicians and when are they both just a pain in the neck.

What is important to us, and to vocalists, too, for that matter, is: what is a contraption or device? Obviously this was intended to include paper combs, claves, maracas, gourds, and the various other silly things people shake in front of an orchestra.

But as any musician knows, vocalists are hired not only for their ability to sing, but also for their ability to shake contraptions or devices in front of a handstand. But just what contraptions or devices are they going to be allowed to shake under this ruling? There is something more sinister than casually meets the eye here. The drums are probably moving in again.

Open letter to Capitol records, Reeves Sound studios, Musicraft records, and assorted others: the

Strong At TD Casino

Santa Monica—Benny Strong currently playing Tommy Dorsey's Casino Gardens. There until Sept. 12, Strong also will cut his first sides for Capitol during the date.

New Tucker



Chicago—Scottie Marsh scooted to TD, and Shirley Richards, former Ted Weems singer, took her place on vocals with Orrin Tucker's band. Here's a photo of Shirley really selling her song. Tucker's tribe is now heading for the Peabody hotel in Memphis, where they'll work for three weeks.

following press release arrived from RCA-Victor several weeks ago. It was issued re requests from listeners as to how the successful effects in Vaughn Monroe's *Riders in the Sky* and Sammy Kaye's *Four Winds and the Seven Seas* were accomplished. The article was written by Al Pulley, one of RCA-Victor's very excellent engineers.

"The use of echo chambers in recordings is not an entirely new technical development, but one which has become increasingly popular since its demonstration in such outstandingly successful records as those listed above. This is quite gratifying to the RCA-Victor engineers who have spent many years evolving the echo chamber technique."

This is reprinted here since it obviously is the definitive word on the situation and some of these people who have been claiming to use this stuff for as far back as 10 years should get up off it and stop patting themselves on the back unnecessarily. Next thing you know they'll be claiming they pioneered the 45 rpm record.

The release goes on to describe two of the more popular systems of achieving echo, which is nothing more than artificially inserting resonance into a sound system. The first is to use a room 15 by 18 feet, having no parallel walls and built to be extremely live. (Universal records used a men's room for its record of *Peg O' My Heart*). The sound coming in from the studio mikes is piped in here through a speaker, bounced around the room, picked up by a mike in the room, and then fed back into the sound system. This gives a nice, big, boomy echo.

For more careful effects, a damped spring technique is used, such as on the Hammond organ. You feed the audio signal into an electromagnetic setup which moves springs damped in oil. These in turn actuate a reverse conversion system at the bottom of the pipes. The delay caused by the oil damped springs gives you a very precisely calculable echo, which can then be fed back into the amplifiers.

All this so you know it takes boodle to make a yodel tootie.

Your next copy of *Down Beat* will be the issue of Sept. 23 on the newsstands Sept. 9.

Smith, DeVol Team Takes Holiday



Hollywood—Hardly get off, but they're due back. Here singer Jack Smith and wife Vicki, and leader Frank DeVol and wife Grayce, check in at L.A.'s municipal airport before beginning their tour of Mexico and Europe. Junket included stops in Mexico City, Amsterdam, Brussels, Lucerne, Lugano, Venice, Florence, Rome, Cap d'Antibes, and Paris. Had to be back Aug. 29, however, for the start of Jack's new Oxydol series, on which DeVol is maestro.

Mrs. Jimmy Dorsey Sues For Divorce

Los Angeles—Mrs. Jane Dorsey sued Jimmy for divorce here recently, charging mental cruelty. They were married 21 years ago in Chicago, have a married daughter, Julia.

Financial agreement gives Mrs. Dorsey their home, \$850 a month, and one-fourth of Jimmy's annual earnings over \$20,000. Jimmy gets to keep the band.

Bongo, Flute, Bass To Back Henke On Wax

Hollywood — Tempo, the coast platter firm which has been clicking off uncanny grosses with novelty and strictly commercial fare (\$650,000 worth of bones-clacker Freeman Davis' *Sweet Georgia Brown* in five months), makes its first move into progressive field with a series of sides featuring pianist Mel Henke.

Henke, who has been soloing at Victor's, Sunset Strip swankery, will be backed by an unusual instrumental setup—bongos, flute, and string bass.

Stordahl In, Out As Voice Music Head

New York—Jeff Alexander, former arranger and choral director for Lynn Murray, will take over music direction for Frank Sinatra when the Voice debuts his new five-times-a-week radio show on Sept. 5. Alexander replaces Axel Stordahl, who has been associated with Sinatra since his rise to fame.

Sinatra's use of Hugo Winterhalter for the music direction of his last recording date led to reports that he and Stordahl might have broken completely. However, it is reported that the use of Winterhalter was only a temporary measure and that Stordahl will continue to baton the singer's waxing.

Meanwhile, Sinatra has signed with the Mutual Broadcasting system to do a 15-minute daily disc jockey stint starting in September. He'll get \$2,500 and a cut of the sales.

lounge in Green Bay, Wis. Violinist-pianist Otis was at the Sherman hotel's Celtic room here recently.

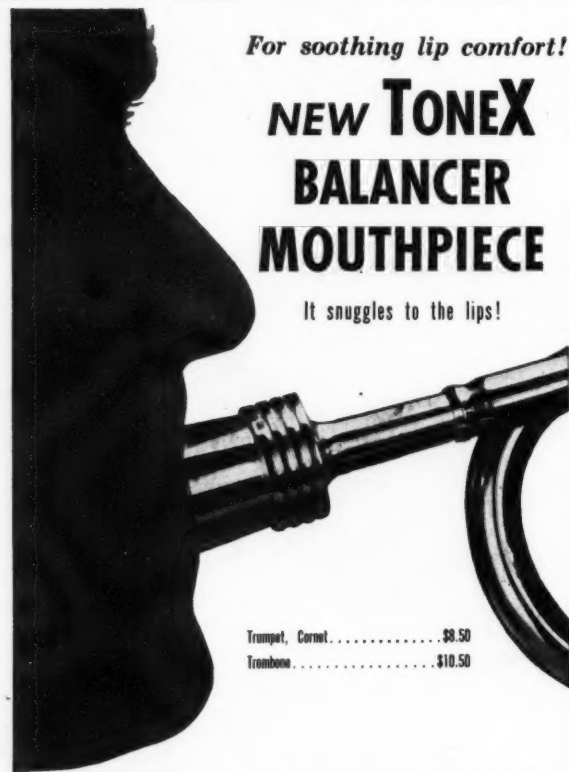
Otis Back To Work

Chicago—Hal Otis' trio, following a two-week vacation, went back to work Aug. 15 at the Zebra

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Coast TV Talk Still Just That

Hollywood—Notwithstanding all the big talk about prospects for a big boom in television activity here in the fall, a checkup with the stations in operation here revealed very little in the way of new shows of any consequence.

The only TV program of possible national importance that seems certain to go from here is the Ed Wynn show, a CBS-TV production which will be aired here via KTTV and released nationally. No details as to format, music setup, if any, or any other features were determined at presstime.

New Setup

American Broadcasting company launches its west coast television operations Sept. 16, going on the air via its affiliated station KECA-TV, an event which will mark the official opening of ABC's huge, 20-acre television production center.

Latest and most interesting development in this locality in the TV situation was the formation of a new firm headed by Lou Lewyn and LeRoy Printz, topshot movie men. Lewyn and Printz are put-

Los Angeles Band Briefs

Spike Jones off on another tour with his troupe of 35, including 12-piece band. Dates include four-day stand at Indiana State fair, starting Sept. 1, and Texas ditto starting Oct. 8, for a 16-day run.

Lionel Hampton doing one-riter at Shrine ballroom Sept. 4. First time spot has been opened to a band since a Jimmy Lunceford dance there several years ago broke up in a riot.

Ray Hackett ork set for dance chore at Coconut Grove, opening with Dorothy Shay Sept. 6.

Hootler Hot Shes, early day corn poppers, popped up in short stand here at Aragon, sharing bill temporarily with

ting together a half-hour show headlined by Jerry Colonna and Robert Alda for release on the new cinemascope process, claimed to be far superior to the kinescope method.

Oldtime Stuff

The show, a sort of Gay 90s review, with original music by Jack Scholl and Moe Jerome, will be done at Hollywood's KLAC-TV. Music direction is in the hands of Dean Elliott, who is using an eight-piece orchestra.

Promising as this venture was regarded by the participants, the fact remained a sponsor still had to be secured.

Ray Robbins' crew.

Freddie Slack fronting the Keith Williams collegiate crew on series of dates here. Unit, five brass, four reeds, and three rhythm, plus Williams' regular piano man, is operating through Gale office, with bookings handled by Maynard Sloate, drummer with Eddie Oliver.

Dick Stabile, betoneer for Dean Martin and Jerry Lewis, took dance crew into Ciro's as comedy team opened there. Stable unit replaced Phil Ohman's, Ramos rhumba men remaining.

Leighton Noble into Catalina Island's Casino for balance of season as opa decided comparatively heavy layout for Jim Carver, there wasn't justified by business conditions at resort this summer.

Abbey Brown, former Chicago drummer, about to start his eighth year at Charlie Foy's. With Abbey are Jack Ordesa, one of the original Kentonites, on alto, and Reggie Montgomery, piano.

Henry King takes over Biltmore bowl stand Sept. 15, replacing Chuck Foster. Lawrence Walk succeeding Frankie Carle at Palladium Aug. 30.

Mel Torme will headline at Casbah starting Aug. 29. Frank Woolley ork, which shared stint with Nellie Lutcher trio, expected to remain.

L. A. KEYSPOTS

Aragon—Ray Robbins
Bar of Music—Mary Kaye trio
Beverly Caverns—Kid Ory

Beverly Hills hotel—Ted Fio Rito
Biltmore bowl—Chuck Foster
Casbah—Mel Torme

Casino Gardens—Bonny Strong
Charlie Foy's—Abbey Brown
Ciro's—Bobby Ramos, Dick Stabile

Club 47—Zotty Singleton
Coconut Grove—Eddie Fitzgerald
Down Beat room—Joe Higgins

Florentine Gardens—Jimmie Grier
Gag club—Johnny Fresco
Hangover club—Red Nichols

Larry Potter's—D'Varga
Melodee club—Nick Esposito

THE HOLLYWOOD BEAT

Bucolic Bounce Busts No Records In Bowl Concert

By HAL HOLLY

Hollywood—The squares scrambled into Hollywood bowl for the Tex Williams "concert" some 10,000 strong, a turnout which was, by the way, about 5,000 below that set the previous week at the all-Gershwin concert conducted by Dave

Off The Track

New York—Gene Williams has his arranger, Hubie Wheeler, working on some arrangements for a television series to be called *Off the Beat*. Series will feature music not usually associated with dance bands, including works by Richard Addinsell, Vernon Duke, Marc Blitzstein, and Alex North.

Mocambo—Roger Spiker, Latinates
Monkey room—Fete Daily
Palladium—Lawrence Walk
Riverside Rancho—Tex Williams
Royal room—Wingy Manone
Zucca's—Lefty Johnson

Might Be Chilly

This is ok with us, except we have a feeling that the good Dr. Wecker, the bowl's managing director, would be cold to the suggestion that one of the bowl's "popular" nights be devoted to the presentation of the music we associate with such names as Ory, Beiderbecke, Armstrong, Goodman, Kenton, Herman, Gillespie. Even despite the fact the Kenton bowl concert presented last year under private auspices outdrew the Tex Williams show by some 2,000 paid admissions.

We're not trying to deride the bowl's first annual western music night. It was a lot of fun for everyone. The bowl orchestra dug in and played arrangements of early American folk tunes with more punch than it has been known to show in some of its regular assignments.

Watch It, Silver

Williams did not, as previously announced, baton the sympho. On the conductor's dais was Joseph Howard (Country) Washburne, and looking more at home than he did on the horse, on which he made his first appearance on the stage. Either Country or the horse was nervous. There was one delightful moment of excitement when it looked like the nag was getting ready to jump off the stage into the string section.

The high point of the affair was Perry Botkin's arrangement of *Riders in the Sky*, presented by the Williams group assisted by the bowl orchestra, with sundry solo and choral vocal effects. It was a PRODUCTION!

Trick lighting turned the hills opposite the spectators into what appeared to be precipices. On unseen trails riders on white horses came into view and disappeared, as the voices, emanating from unseen amplifiers, floated from the dark hills. You're darned right it was good. Ah, Hollywood!

A New Palladium

Warwick, R. I.—Palladium, new ballroom at Rocky Point park, opened in July with Tommy Masso's band on the stand. Ballroom replaces one wrecked by the 1938 hurricane. New spot is twice as large as the old one, with two ballrooms, one holding 2,000 couples, the other 1,000.

Sidemen Switches

Larry Forand joined Ray McKinley, replacing Bobby Funk, who went with Tony Pastor . . . Trombonist Ross Sonjou joined Enoch Light, replacing Bob Alexander . . . Trombonist Al Lorraine and tenor man Snuffy Arthur replaced Dick Bellerose and Frank Mayne with Jimmy Dorsey.

Blue Barron changes: Gene Roberts, trumpet, for George Nolan, and Ray Dieneman, drums for Sonny Mann. Bill Hitz, reed man, and Al Brown, trombone, out . . . Bill Goodall, bass, joined Sam Donahue. He came in for Jimmy Johnson, who went to Tony Scott.

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Jazz On Upswing: Keep It There

The return of jazz to 52nd Street is good news, even if it did slip in the back door, so to speak, by reason of the police edict against girlie shows and strippers. This New York street long has been the backbone of the jazz music industry. When jazz drops there, the repercussion is felt as definitely in other cities as a slip in Wall street is felt throughout the nation's business.

Now, if the boys don't get too greedy, this fresh blossoming of jazz may be nourished into a substantial growth. If everybody and his brother grabs a room, plants any combo that is available, and tries to attract cash customers from the spot next door, the street will be overstocked, the public will be confused, and there won't be enough business to go around.

And if the operators acquire that rich feeling that was so prevalent during boom war years, begin pushing the customers around, overcharging for undersized drinks, and permitting other sharp business tactics to discourage patrons from bringing their patronage around the second time, we'll have the same old cycle to live through again.

Foresight of such bistro boys as Ralph Watkins and Monte Kay in buying the best jazz talent available, providing commodious and air conditioned rooms for its display, giving courteous service most of the time, and especially, providing low priced bleacher sections for youngsters who cannot be served liquor and oldsters who don't want to drink the stuff, is commendable.

Not that the Messrs. Kay and Watkins are out and out benefactors. They exhibit a pardonable interest in getting their share of the loot from the jazz market. But it is not operators of their type who will kill the laying goose. It is the fly-by-night smallies with the corner of the mouth chatter and the appalling ignorance of everything musical who will do this job.

They'll crowd in for a quick take while the market is hot, clipping musicians and customers alike for the last possible buck, then close the doors of the joint, leaving the band unpaid for the final week, and quietly return to their original racket. Why can't these boys move in on the opera, which isn't paying off anyhow, or into anything but jazz, which is having a tough enough time trying to establish itself as a legitimate enterprise without this kind of handicap?

RAGTIME MARCHES ON

NEW NUMBERS

ARCHER—A daughter, Joan Denise (7 lbs., 11 oz.), to Mr. and Mrs. Jack Archer, July 30 in Los Angeles. Dad is former band manager and booker.

COURTENAY—A son, Douglas (4 lbs., 14 oz.), to Mr. and Mrs. Dirk Courtenay, July 17 in Chicago. Dad is disc jockey.

FURNESS—A daughter to Mr. and Mrs. John Furness, July 28 in Philadelphia. Dad is member of Four Keys combo.

GERRARD—A daughter, Penelope Marie (6 lbs., 6 oz.), to Mr. and Mrs. Rolloan M. (Mac) Gerrard, July 1 in Chicago. Dad is former CBS staff arranger now teaching.

PARKS—A daughter to Mr. and Mrs. Joey Parks, recently in Worcester, Mass. Dad is leader; mom is singer Wini Stone.

POTTER—A son, William Bell (7 lbs., 10 oz.), to Mr. and Mrs. Peter Potter, July 10 in Hollywood. Dad is disc jockey on KFWB; mom is singer Beryl Davis.

RANIER—A son, Thomas John (8 lbs., 4 oz.), to Mr. and Mrs. Lou Ranier, July 13 in Chicago. Dad is clarinetist formerly with Tay Voge, now working at the 606 Club there.

TIED NOTES

CRICKARD-HUTTON—Douglas Crickard, film writer, and Marion Hutton, singer, July 16 in El Paso, Texas.

GOULD-BENZEL—Walter Gould, concert manager and brother of composer Morton Gould, and Mimi Benzel, Metopera singer, July 30 in Derby, Conn.

GRAHM-HERSCHER—Alan Graham and Ruth Herscher, song writer, July 19 in Los Angeles.

ROLLO-DIMATTEO—Mario Jet Rollo, tenor sax formerly with Claude Thornhill, and Gloria Dimatteo, May 14 in New York.

FINAL BAR

ANDERSON—Royal Anderson, 79, musician, August 1 in Los Angeles.

BROUDY—David A. Broudy, 65, leader of bands at the Grand and Stanley theaters in Pittsburgh, July 31 in Pittsburgh.

DAMROSCH—Mrs. Margaret Blaine Damrosch, 82, wife of conductor-composer Dr. Walter Damrosch, July 27 in Bar Harbor, Me.

CHORDS AND DISCORDS

Glad Mike Agrees

New York

To the Editors:
Thanks so much for the kind words for the George Shearing quintet in Michael Levin's *Digging The Discs* column in the July 29 issue.

I heard the group at Bop City and thought it was wonderful and was delighted to find my amateurish opinion backed by an expert like Mix.

Ed Mignon

Canadians Miffed

Guelph, Ontario

To the Editors:
In your latest publication (Aug. 12) you carried a story entitled "The Duke Talks Back." We would like to take this opportunity to talk back to the Duke.

He is quoted in part as saying "If I take it (the band) to the Regal theater, a college prom, to Canada where all they hear are polkas, or to a room like the Empire in California, I get a terrific reaction."

We have always had a great deal of respect and appreciation for the Duke as a musician, but we are disappointed, disgusted, and considerably burned up at his lack of knowledge regarding the Canadian musical taste. As employees of a Canadian radio station we feel we are in a better position than the Duke to know what type of music our listeners prefer, and we definitely state that polkas are far down on the list, particularly in metropolitan areas where the Duke would be booked. The type of music most Canadians like is so akin to that preferred by the majority of Americans that the difference, if any, is virtually negligible. If the Duke intends touring Canada with his band, tell him to leave his polkas at home; we would like to hear the music he played in the early '40s before the band started on the downgrade and Ellington's opinions were confined to his music.

Hugh Bowman and
Bill Killough, CJOY

Give Bop Time

Athens, Ohio

To the Editors:
... Today the profession of popular music is filled with the reformed, conservative, and orthodox elements, i.e., the bop, dance, and Dixieland schools. Each has its own philosophy of music, each believes its mode of playing is the best. However, a rift develops when either Mike Levin or D. Leon Wolf discuss the music and musicians in each of the above mentioned categories. Why? Basically because neither is willing to concede that there is good and bad in every type of music.

A concert musician may logically be able to play jazz, but certainly his understanding of that medium limits him and prevents his exhibiting the feeling that a jazz musician would have. The same is true of the categories within jazz. A Dixieland musician would find it

HOLDING—Claude J. Holding, 74, former symphony violinist and pop ork leader, July 23 in Albany, N. Y.

METTOME—Barbara Mettome, wife of former Benny Goodman trumpeter Doug Mettome, of spinal meningitis, Aug. 7 in New York.

MONTOYA—Ramon Montoya, 69, one of the leading Flamenco guitarists, July 22 in Madrid, Spain.

MORAN—George Moran, 67, surviving member of the once-famous vaudeville team of Moran and Mack (Two Black Crows) Aug. 1 in Oakland, Calif.

NEVELING—Isaac Neveling, 67, pianist, July 22 in Atlantic City.

SCHUELLER—Rudolph Schueller, 64, pianist, composer, and conductor, Aug. 1 in Cleveland.

SHEFFLER—Simon Sheffler, 53, general manager of the Edward B. Marks music corporation, Aug. 3 in New York.

LOST HARMONY

HUGHES—Marjorie Hughes, singer and daughter of band leader Frankie Carle, and pianist Hughie Hughes, Aug. 1 in Los Angeles.

LECHNER—Shirley Lechner, singer known as Shirley Mills, and William Lechner, actor, July 26 in Los Angeles.

Hooray For Hollywood



difficult to comprehend bop simply because it is a different medium than that he is used to. Similarly with a bopist essaying Dixie. The versatility and musicianship of one group can only be exhibited within that group's medium.

In its embryonic stages, all music will not be good. This is true of both bop and Dixie because the musicians are testing and attempting to create something new. Certainly Handy's blues weren't perfect when they were first written, and were then considered base and vulgar. The same is true of the development of bop. It took constant playing and understanding for the blues, Dixieland, and swing to become accepted as a part of the musical scene. Their technique was sloppy in the beginning but it improved. So is the technique and understanding of our present day musicians sometimes sloppy and unimaginative. Give it time and it will improve.

Today, we are in a period of musical enrichment. We, as bystanders, should appreciate this for its effect upon future music and strive to understand the past and present, make allowances for deficiencies, commend present efforts and successes, and to hope for a future of great music.

Martin H. Spielberg

Potential Destruction

Pittsburgh

To the Editors:
Former generations of jazzmen were forced to purvey their wares in the face of bitter calumny from rabid longhairs. It has been only in recent years that musicians of the so-called serious persuasion have begun to accord jazz the thoughtful consideration it merits. It is not without a certain aspect of irony, then, that a kind of civil war should have sprung up at this time among the various factions of hot men, which holds a greater potentiality for the destruction of jazz than did all the vituperation of your creaking classicists.

Anyone who has been in the music business, or around musicians, for any length of time, is familiar with the refrain "What a bunch of junk we have to blow to make a living! Why doesn't the public dig our kick?"

Part of the answer is that the average layman has a practically insatiable appetite for junk; this is a congenital defect, handed down for many generations. However, there are those whose tastes can be improved by education.

But even a person who wants to learn about hot music may give up in disgust when he hears that bop

is nowhere, that Dixie stinks, or that big bands can't play jazz. The existence of so many kicks and cliques in jazz today does much to prevent the assimilation into the ranks of jazz followers of many a well-meaning but completely baffled person. After two or three strictly partisan individuals have had a crack at him he throws up his hands in disgust and goes back to digging hillbilly records, in which field critical standards are somewhat more constant, if a great deal less critical.

Every type of hot music has its merits and demerits, and if the cats don't find this out very soon, they can take that jazzman's theme song "Why don't the people dig us?"—have it orchestrated and played at their own (musical) funerals.

Charles C. Sords

Cut The Screaming

Chicago

To the Editors:
... The jazz intellectuals at their best are frustrated souls who use jazz as their medium for escape and release of their inhibitions. Yet each and every one sits high in his ivory tower and looks down condescendingly on the other. The more repressed, the greater diard he is for the old and down with the new. That's why he loves Louis' *Mahogany Hall Stomp*. He would never have the fortitude to walk into Lulu White's Mahogany Hall and lay his loot on the line.

Statistics show that a short five per cent of the music listening public understands or appreciates jazz. We're a clannish and snobbish minority, instantly suspicious of anyone who doesn't condone it, dropping and excluding him as if he were the plague. Yet, within our own ranks, we snarl at each other like a pack of derelict hounds. Isn't it about time we tried to be that big, happy, democratic family we would have the rest of the world believe we are? Controversy, argument, and constructive criticism is fine, but let's cut off the yelling and screaming at each other and just plain talk it over quietly.

A. Konova

Rhumbas Go Micro

New York—Two disc houses specializing in Latin-American platters have added long playing wax to their lines. Secco records and Coda records are now putting their seat waggers on microgrooved plates. Secco's first will be a 10-inch item containing eight numbers, called *Rhumba Rendezvous*.

Contest Prize List

Following is the list of prizes to be awarded to the 26 winners in Down Beat's "What's the Word" contest, which will close officially at midnight on Aug. 31, 1949. See page one story for further details.

- 1—\$500 in cash. This amount will be doubled if the winner is a Down Beat subscriber.
- 2—Charlie Barnet and his 21-piece band. They will play one evening free, but the winner may not charge admission unless the entire proceeds are donated to a recognized charity.
- 3—Nat Cole and his four-piece combo. They will play gratis for one evening under the same arrangement noted above.
- 4—A date with a name vocalist, male or girl depending on the sex of the winner, in New York, free dinner at famous Cafe Society and the balance of the evening as guests of Ralph Watkins at Bop City.
- 5—A similar date in Chicago, hosted for dinner by Ernest Byfield at renowned Pump Room, with a visit later to a jazz spot to be named in a subsequent issue of the Beat.
- 6—A similar date in Hollywood, with dinner at Mouambo, rendezvous of movie stars, a later visit to Club 47, and earlier, a tour of the Young Man with a Horn set at the Warner studios.
- 7—\$100 in cash. This amount to be doubled if the winner is a Down Beat subscriber.
- 8—A free television set, installed in the winner's home.
- 9—A set of 10 Jazz at the Philharmonic albums, worth \$50; one Mercury album of Norman Granz' *The Jazz Scene*, worth \$25; two free tickets to the JATP concert nearest the winner's home.
- 10—\$75 in cash. This amount to be doubled if the winner is a Down Beat subscriber.
- 11—One Victor 45 rpm record player and the winner's choice of \$10 worth of 45 rpm records.
- 12—One Columbia 33 1/3 rpm record player and the winner's choice of \$10 worth of LP records.
- 13—One set of 10 Jazz At the Philharmonic albums, worth \$50.
- 14—\$50 in cash. This amount to be doubled if the winner is a Down Beat subscriber.
- 15—One set of 10 Jazz At the Philharmonic albums, worth \$50.
- 16—One set of 10 Jazz At the Philharmonic albums, worth \$50.
- 17—One Norman Granz album, *The Jazz Scene*, worth \$25.
- 18—One Norman Granz album, *The Jazz Scene*, worth \$25.
- 19—\$25 in cash. This amount to be doubled if the winner is a Down Beat subscriber.
- 20—One Norman Granz album, *The Jazz Scene*, worth \$25.
- 21—\$10 in cash. This amount to be doubled if the winner is a Down Beat subscriber.
- 22—Two free tickets to the JATP concert nearest the winner's home.
- 23—Two free tickets to the JATP concert nearest the winner's home.
- 24—Two free tickets to the JATP concert nearest the winner's home.
- 25—Two free tickets to the JATP concert nearest the winner's home.
- 26—Two free tickets to the JATP concert nearest the winner's home.

THE HOT BOX

Proves It's Still Possible To Accumulate Rare Wax

By GEORGE HOFFER

Chicago—Can the hot jazz collector of today start from scratch and build a library of Oliver's, early Armstrongs, and Bix Beiderbecke items? This column has been guilty several times of disseminating discouraging information to the effect

that the "good old days" of collecting are long gone. It is quite true that since the wartime salvage program, the chances of finding worthwhile collectors' items in junk shops for 5 or 10 cents are practically non-existent.



George

Dow, a 42-year-old printer of Davenport, Iowa, has proved that it is indeed still possible to collect the hard ones. According to a feature story in the Davenport Times, Mr. Dow started seriously to collect Dixieland at the end of World War II. His collection now stands at 1,000 select Dixieland sides, including such rare platters as the Johnny Miller New Orleans Frolickers' *Panama*. His ability to pick the good ones for his limited collection is helped by the fact that his interest in jazz began long before he started buying records. Many years ago he became acquainted with a group of musicians in his neighborhood who took him to hear Bix Beiderbecke, whose playing inspired in Dow an everlasting en-

thusiasm for Dixieland jazz.

Not Right Approach

Dow soon learned that his initial activity of "buying out" the local record shops, second-hand stores, and raiding Davenport collections wasn't going to get him the type of collection he desired. He started subscribing to the several record collectors' monthly publications with a view of contacting other collectors. Consequently, more than half of his collection has been obtained by trading with other platter fans all over the world.

He also gets the current platters made by oldtime jazz artists, the reissues on major and independent labels, and the foreign records made from American masters for release in England and France. The entire collection is cataloged in a card file and he has furnished sides to radio station WOC for a disc jockey program, for which he supplies the studio with information about each record.

Still Fertile

The success Dow has had at this late date should indicate that hot jazz collecting is as satisfying as it ever was. New methods have replaced the old and the international trader has replaced the "pack

Mooney Bus Burns; Men Escape Injuries

New York—Art Mooney's band escaped without injury when their bus caught fire in Iowa on July 28. Band was en route from Sioux City to Fort Dodge. Only casualties were a few instruments. Band went on to Fort Dodge in a public bus.

rat" of the junk shop '30's. JAZZ MISCELLANY: The Dixie five, of Detroit (see Hot Box, Jan. 28), have put out some fine sides. They are on the United label and include *Tin Roof Blues*, *Bill Bailey Won't You Please Come Home*, *Amen Blues*, and *High Society*. Personnel: Frank Gillis, piano and leader; Andy Bartha, cornet; Eph Kelley, clarinet; Clyde Smith, trombone, and Mickey Steinke, traps. They are well recorded and present a unique and lively interpretation of Dixie.

The Hollywood Show lounge in Chicago is featuring the "Youngest Dixieland Band in the Land." Don Slattery, trumpet; Wally Wender, clarinet; Brother Montgomery, piano (an old-timer); George Baumann, drums, and Harry Graves, tram.

Broonzy Concerts

Big Bill Broonzy, the great blues singer, has been featured in concerts of American Music at various universities in the middle west. The group of which Bill is a member consists of Win Stracke and Lawrence Lane. Studs Terkel is narrator for the group.

LOOKING BACK: October, 1914. The top band playing Chicago at the Hotel La Salle was the Tango-Banjo orchestra. Instrumentation: Two tenor tango banjos, 'cello tango banjo, piano, and drums. The tango banjo was described as having beautiful tone quality, combining staccato effect of the banjo with the richness and color of the violin, viola, 'cello, and bass viol.

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Bird: Lester Didn't Influence Me

(Jumped from Page 1)

in a state of surprise. But, actually, he himself has no roots in traditional jazz. During the few years he worked with traditional jazzmen he wandered like a lost soul. In his formative years he never heard any of the music which is traditionally supposed to inspire young jazzists—no Louis, no Bix, no Hawk, no Benny, no nothing. His first musical idol, the musician who so moved and inspired him that he went out and bought his first saxophone at the age of 11, was Rudy Vallee.

Tossed into the jazz world of the mid-'30s with this kind of background, he had no familiar ground on which to stand. For three years he fumbled unhappily until he suddenly stumbled on the music which appealed to him, which had meaning to him. For Charlie insists, "Music is your own experience, your thoughts, your wisdom. If you don't live it, it won't come out of your horn."

Charlie's horn first came alive in a chili house on Seventh avenue between 139th street and 140th street in December, 1939. He was jamming there with a guitarist named Biddy Fleet. At the time, Charlie says, he was bored with the stereotyped changes being used then.

"I kept thinking there's bound to be something else," he recalls. "I could hear it sometimes but I couldn't play it."

Working over *Cherokee* with Fleet, Charlie suddenly found that by using higher intervals of a chord as a melody line and backing them with appropriately related changes, he could play this thing he had been "hearing." Fleet picked it up behind him and bop was born.

Or, at least, it is reasonable to assume that this was the birth of bop. All available facts indicate this is true. But Parker, an unassuming character who carries self-effacement to fantastic lengths, will not say this in so many words. The closest he will come to such a statement is, "I'm accused of having been one of the pioneers."

But inescapable facts pin him down. He says he always has tried to play in more or less the same way he does now. His earliest records, which were cut with Jay McShann in 1940 (on Decca) back him up on this. They reveal a style which is rudimentary compared to his present work, but definitely along the same lines: light, vibratoless tone; running phrases, perkily turned; complex rhythmic and harmonic structures.

From 1939 to 1942, Charlie worked on his discovery. He admits he thought he was playing differently from other jazz men during this period. Indicative of his queasiness about saying who did what before with which to whom, is his answer to our query: Did Dizzy also play differently from the rest during the same period?

"I don't think so," Charlie replied. Then, after a moment, he added, "I don't know. He could have been. Quote me as saying, 'Yeah.'"

Dizzy himself has said that he wasn't aware of playing bop changes before 1942.

Whether he'll admit it or not, the calendar shows that Charlie inaugurated what has come to be known as bop. In some circles he is considered to be the world's only legitimate bopist.

"There's only one man really plays bop," one New York reed



(Photo by Jerome Lee)

Charlie Parker
"You've got to live it"

musician said recently. "That's Charlie Parker. All the others who say they're playing bop are only trying to imitate him."

Despite his unwillingness to put anybody down, a slight note of irritation creeps into Charlie's usually bland mien when he considers the things which have been done by others in an attempt to give his music a flamboyant, commercial appeal. The fact that Dizzy Gillespie's extroversion led the commercially-minded to his door irks Charlie in more ways than one. As part of Dizzy's build-up, he was forced to add his name to several of Charlie's numbers, among them *Anthropology*, *Confirmation*, and *Shaw Nuff*. Dizzy had nothing to do with any of them, according to Charlie.

As for the accompanying gimmicks which, to many people, represent bop, Charlie views them with a cynical eye.

"Some guys said, 'Here's bop,'" he explains. "Wham! They said, 'Here's something we can make money on.' Wham! 'Here's a comedian.' Wham! 'Here's a guy who talks funny talk.'" Charlie shakes his head sadly.

Charlie himself has stayed away from a big band because the proper place for bop, he feels, is a small group. Big bands tend to get overscored, he says, and bop goes out the window. The only big band that managed to play bop in 1944, in Charlie's estimation, was Billy Eckstine's. Dizzy's present band, he says, plays bop, could be better with more settling down and less personnel shifting.

"That big band is a bad thing for Dix," he says. "A big band slows anybody down because you don't get a chance to play enough. Dix has an awful lot of ideas when he wants to, but if he stays with the big band he'll forget everything he ever played. He isn't repeating notes yet, but he is repeating patterns."

The only possibility for a big band, he feels, is to get really big, practically on a symphonic scale with loads of strings.

"This has more chance than the standard jazz instrumentation," he says. "You can pull away some of the harshness with the strings and get a variety of coloration."

Born in Kansas City, Kan., in 1921, to a family which was in relatively comfortable circumstances at the time, Charlie moved with his parents to Olive street, in Kansas City, Mo., when he was seven. There were no musicians in his family, but Charlie got into his high school band playing baritone horn and clarinet. He had a special fondness for the baritone horn because it helped him win medals awarded to outstanding musicians in the band. Not that he played the horn particularly well, but it was loud and boisterous and dominated the band so much the judges scarcely could ignore it.

In 1931, Charlie discovered jazz, heavily disguised as Rudy Vallee. So that he could emulate Rudy, his mother bought him an alto for \$45. Charlie settled on the alto be-

cause he felt the C Melody wasn't stylish and a tenor didn't look good. His interest in the alto was short-lived, however, for a sax playing friend in high school borrowed it and kept it for two years. Charlie forgot all about it until he was out of school and needed it to earn a living.

It was back in his school days, he says, that his name started going through a series of mutations which finally resulted in Bird. As Charlie reconstructs it, it went from Charlie to Yarl to Yarl to Yard to Yardbird to Bird.

After his brief exhilaration over Vallee, Charlie heard no music which interested him, outside of boogie-woogie records, until he quit high school in 1935 and went out to make a living with his alto horn at the age of 14. As has been mentioned, he was under the influence of none of the jazz greats. He had never heard them. He was influenced only by the necessity of making a living and he chose music because it seemed glamorous, looked easy, and there was nothing else around.

This primary lack of influence continued as the years went by. The sax men he listened to and admired—Herschel Evans, Johnny Hodges, Willie Smith, Ben Webster, Don Byas, Budd Johnson—all played with a pronounced vibrato, but no semblance of a vibrato ever crept into Charlie's style.

"I never cared for vibrato," he says, "because they used to get a chin vibrato in Kansas City (opposed to the hand vibrato popular with white bands) and I didn't like it. I don't think I'll ever use vibrato."

The only reed man on Charlie's list of favorites who approached the Bird's vibratoless style was Lester Young.

"I was crazy about Lester," he says. "He played so clean and beautiful. But I wasn't influenced by Lester. Our ideas ran on differently."

When Charlie first ventured onto the music scene in Kansas City, the joints were running full blast from 9 p.m. to 5 a.m. Usual pay was \$1.25 a night, although somebody special like Count Basie could command \$1.50. There were about 15 bands in town, with Pete Johnson's crew at the Sunset cafe one of the most popular. Harlan Leonard was in town then, along with George Lee's and Bus Moten's little bands. Lester Young, Herschel Evans, and Eddie Barefield were playing around. Top local pianists were Roselle Claxton, Mary Lou Williams, Edith Williams, and Basie.

Charlie spent several months picking up on his alto. On Thanksgiving night, 1935, he got his first chance to play for pay when he was rounded up with a small group of others to do a gig in Eldon, Mo. He was offered \$7 for the night, not because he was any good but because practically every musician in Kansas City was working that night and the guy who hired him was going crazy trying to find men to fill the date. Driving to Eldon, they had a crackup. Two of the men were killed and Charlie got out of it with three broken ribs and a broken horn. The man who had hired him paid his medical expenses and bought him a new horn.

In February, 1936, Charlie started out for Eldon again with another group and this time he made it. The rest of the combo was a shade older than Charlie. J. K. Williams, the bass player, was 72. The rest were in their 30s and 40s. Charlie was 15. But, as the baby of the group, he got a lot of attention and advice. He had taken guitar, piano, and sax books with him and set about learning to read seriously. The pianist, Carrie Powell, played for him and taught him simple major, minor, seventh, and diminished chords.

By the end of the Eldon job, in April, he could read fairly well but not quickly. He went back to Kansas City and got his first club job at 18th and Lydia at either the Panama or the Florida Blossom (he can't remember which). It paid him 75 cents a night.



Lester Young
"But he didn't influence me"

"The main idea of the job, Charlie recalls, 'was to be there and hold a note.'"

Soon after this, he tried jamming for the first time at the High Hat, at 22nd and Vine. He knew a little of *Lazy River* and *Honeyuckle Rose* and played what he could. He didn't find it difficult to hear the changes because the numbers were easy and the reed men set a riff only for the brass, never behind a reed man. No two horns jammed at the same time.

"I was doing all right until I tried doing double tempo on *Body and Soul*," Charlie says. "Everybody fell out laughing. I went home and cried and didn't play again for three months."

In 1937 he joined Jay McShann's band, but left after two weeks. Later he was arrested for refusing to pay a cab fare. His mother, who didn't approve of his conduct then, wouldn't help him out and he was juggled for 22 days. When he got out, he left his saxophone behind and bummed his way to New York.

For three months he washed dishes in Jimmy's Chicken Shack in Harlem. This was at the time Art Tatum was spellbinding late hour Shack habitués. Charlie got \$9 a week and meals. Then he quit and bummed around a while, sleeping where he could.

"I didn't have any trouble with cops," he recalls. "I was lucky. I guess it was because I looked so young." He was 17.

After he had been in New York for eight months, some guys at a jam session bought him a horn. With it he got a job

in Kew Gardens which lasted for four months, even though he hadn't touched a horn for 1½ years. Then he moved into Monroe's Uptown House with Ebenezer Paul on drums, Dave Riddick on trumpet, and two or three other guys. There was no scale at Monroe's. Sometimes Charlie got 40 or 50 cents a night. If business was good, he might get up to \$6.

"Nobody paid me much mind then except Bobby Moore, one of Count Basie's trumpet players," Charlie says. "He liked me. Everybody else was trying to get me to sound like Benny Carter."

Around this time, the middle of 1939, he heard some Bach and Beethoven for the first time. He was impressed with Bach's patterns.

"I found out that what the guys were jamming then already had been put down and, in most cases, a lot better."

At the end of 1939, shortly after his chili house session with Biddy Fleet, he went to Annapolis to play a hotel job with Banjo Burrey. Then his father died and he went back to Kansas City, where he rejoined McShann.

Charlie cut his first records in Dallas, in the summer of 1940, with McShann. His first sides were *Confessin'*, *Hootie Blues* (which he wrote), *Swingmatism*, and *Vine Street Bogle*.

His solos with McShann are on *Hootie*, *Swingmatism*, *Sepia Bounce*, *Lonely Boy Blues*, and *Jumpin' Boy Blues*. He tried doing a little arranging then but he didn't know much about it.

"I used to end up with the reeds blowin' above the trumpets," he explains.

The McShann band went from Texas, to the Carolinas, to Chicago, back to Kansas City, headed east through Indiana, and then to New York and the Savoy. Charlie drove the instrument truck all the way from Kansas City. While they were at the Savoy, Charlie doubled into Monroe's where he played with Allen Terry, piano; George Treadwell (Sarah Vaughan's husband) and Victor Cousen, trumpets; Ebenezer Paul, bass; and Mole, drums.

He left McShann at the end of 1941 and joined Earl Hines in New York early in 1942. This was the Hines band which also had Dizzy, Billy Eckstine, and Sarah Vaughan. Charlie had known Dizzy vaguely before this and it was about this time they both

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Rock-A-Bye

Chicago—Earle Spencer and his pretty Marlene recently motored from Los Angeles to Chicago. At one stage Earle became sleepy, turned the wheel over to his wife, and curled up in the back seat for a snooze. Marlene drove until he fell asleep, then parked at the roadside for a two-hour nap herself. When Earle awakened, she was sweetly in motion again. But the speedometer showed only a five-mile gain!

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started getting into the sessions at Minton's.

It was on this visit to New York, in late 1942 after he had worked out his basic approach to complex harmony, that Charlie heard Stravinsky for the first time when Ziggy Kelly played *Firebird* for him.

Charlie played tenor for the 10 months he was with Hines. He started out getting more money than he had ever seen before—\$105 a week. With McShann he had gotten \$55 to \$60. But the band was sent on an army camp tour in a *Pabst Blue Ribbon* Salute package put together by Ralph Cooper and their salaries started going down. This, with booking hassles, eventually broke up the band. Charlie dropped out in Washington, in 1943, and joined Sir Charles Thompson (*Robbins Nest* composer) at the Crystal Caverns.

Later he came back to New

York and cut his first sides since the McShann discs—the Tiny Grimes *Red Cross* and *Romance without Finance* session for Savoy. Charlie worked off and on around New York during 1943 and 1944. In the spring of 1944 he was playing the *Spotlite* on 52nd Street, managed by Clark Monroe of Monroe's, and on the site of the old Famous Door, when Doris Sydnor, the hatcheck girl there, raised an interested eye at him. Charlie, according to Doris, didn't notice it.

"He ignored me very coldly," she reports.

But Doris was a persistent girl. She didn't even know what instrument Charlie played when she first met him, but she stacked records by the Bird and Lester Young on her phonograph and listened, and listened until she caught on to what they were doing. She and Charlie were married on Nov. 18, 1945,

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N.Y. Gets 3 New Jazz Dens

New York—Three new spots were added to the gradually growing list of local music emporiums here in August. The *Village Vanguard*, formerly a showcase for acts, brought in Mary Lou Williams as a single and the J. C. Heard trio.

in New York.

Right after his wedding, Charlie went out to the coast with Dizzy to play at Billy Berg's. He stayed there after the Berg's date was finished.

On the coast he started cutting sides for Ross Russell's Dial label until his physical breakdown in August, 1946, landed him in a hospital. His opinion of these Dial discs is low.

"*Bird Lore* and *Lover Man* should be stomped into the ground," he says. "I made them the day before I went to the hospital. I had to drink a quart of whiskey to make the date."

Charlie stayed in the hospital until January, 1947. Russell, who had hired a psychiatrist and a lawyer, got him released then in his custody and staged a benefit for the Bird which produced some cash and two plane tickets back east.

But Parker is bitter about Russell's role in this. He says that Charlie Emge of *Down Beat* was equally helpful, that Russell refused to sign the papers releasing him unless he, Parker, renewed his contract with Dial. Later, Parker claims, he found that he had needed no outside help to get out.

When he originally signed with Russell, Charlie was already under contract to Herman Lubinsky, of Savoy records. Before leaving New York, he had signed with (Modulate to page 19)

George Auld opened a spot under the Markwell hotel called *George Auld on Tin Pan Alley*, with Barbara Carroll at the piano. And the Club Savannah, Village club which uses Negro revues, started Sunday afternoon bop concerts.

At the Vanguard, the musicians have been moved onto what used to be the dime-sized dance floor. Theory is to offer music-in-the-round, with tables surrounding the musicians in arena fashion to gain more intimacy. However, the room is so small that it's hard not to be intimate no matter what the setup.

Big Piano

As it is, Mary Lou is observable from the shoulders up behind a seemingly enormous piano. She's putting out a pleasant melange of mood stuff, with slight ventures into bop and classical, all with the familiar Williams rhythmical touch. Heard's crew, with Billy Taylor Jr., bass, and Earl Knight, piano, spell Mary Lou with slightly more boisterous offerings.

Since the piano necessarily has to carry the load of the melodic work in this type of trio, Knight gets plenty of spotlighting which, with Mary Lou, is a lot of piano in one evening. He has a clean, interesting style, with a lot of ideas which he plays neatly and sharply. J.C., of course, is on hand with drum solos, some of which reverberate so in this tiny cellar that they're liable to knock a drink right out of your hand.

Uptown on 49th street, George

Auld has arranged things so that members of the music trade can fall out of the Brill building and roll right on down the steps into his underground *boite* in the Markwell hotel. Place has a long, narrow bar at the entrance which expands into a small room at the back, with Miss Carroll up on a platform at the piano.

Idea is to give musicians some place to hang out besides Charlie's and a spot where they can drop in and blow when the urge hits them. Ralph Burns originally had been scheduled to run the house piano but he begged off because of the press of writing chores. Miss Carroll, his replacement, is a fine and accomplished 88er who has been generally neglected. Her spotting at Auld's should help to spread her reputation around more widely.

Free Booze

Bashes at the Club Savannah are being run by Manhattan Paul, emcee for the club's regular shows. Spot has a new switch on the entrance fee idea. Offers 90 cents admissions and \$1.25 admissions. With the 90 cent fee you get a malted or a milkshake on the house, for \$1.25 you get a special Savannah cocktail.

Opening session spotted a pair of vocalists, Joe Bailey and Sonny Mack, two quartets, —the Ebonaires and the Blendars—a girl trio —the Mermaids—and Lucille Dixon's house band, with George Kelly featured on tenor. —*seil*

Moody Takes Over Existentialist Spot

Paris—Succeeding the New Orleans-styled bands of Claude Luter and Pierre Braslowsky, bop tenor man James Moody is playing here with a new combo at the Vieux Colomier, a rendezvous in the Latin Quarter for existentialists.

Crew is made up of George Kennedy, alto; Jean-Paul Mengon, piano; Jack Smalley, bass, and Benny Bennet, drums.

Moody is the former Dizzy Gillespie sideman featured on discs like *Ray's Idea* and *Emanon*.

Other American stars in Paris now include Kenny Clarke and Bill Coleman. —Kurt Mohr

McPartland Group Moves To Detroit

Detroit — Jimmy McPartland's very-modified-Dixieland group opened at the London Chop house here Aug. 15, after almost two months at the Zebra lounge in Green Bay, Wis. With onetime Austin high gang trumpeter McPartland were his pianist wife, Marian Page, drummer Mousie Alexander, clarinetist Jack McConnell, and bassist Ken Buchanan. Buchanan worked with the McPartlands in France and Germany during the war.

The four sides they cut before their recent jaunt to England will soon be released on their own label, Unison. Tunes are *In a Mist*, *Royal Garden Blues*, *Singing the Blues*, and *The Daughter of Sister Kate*.

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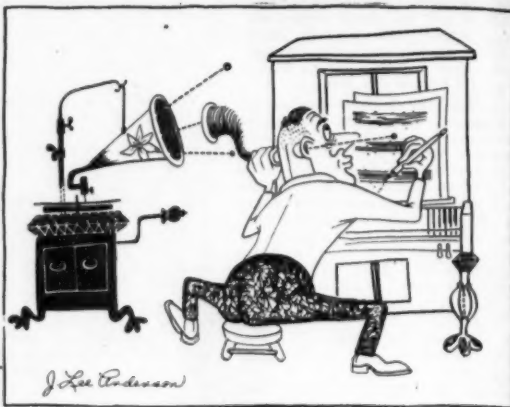
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Evolution Of Jazz

by J. Lee Anderson



I
The art of minstrelsy, a leading form of entertainment in America during most of the 19th century, may trace its ancestry back to the 1700s. The first performance of a minstrel act took place at Boston's Federal Street theater, Dec. 30, 1799, when Johann Graupner appeared in black-face singing *The Gay Negro Boy*. This constituted the first appearance of true minstrelsy, although the Negro had earlier been the subject of numerous skits, many of which presented him in a ridiculous light. From this simple beginning by Graupner came something that took the country by storm and helped make famous such personalities as Daddy Rice, Dan Emmett, Billy Whitlock, and Stephen Foster. Despite the prominence accorded the Negro in minstrelsy, his music received little notice until the birth of ragtime, when many music hall melodies appeared rescored in the rag manner.

II
The folk music of many peoples, particularly that of more rebellious races, shows occasional traces of syncopation. The use of this device may also be found in classical themes as a symbol of unrest or dissatisfaction with convention. Crude syncopation or ragtime may be classed as a revolt of the individual, both in a musical and sociological sense. An early jazzman, in an effort to amuse or excite the listener, may have resorted to syncopation, hoping the resulting eccentricity would produce the desired effect. From a nonmusical standpoint, the musician (in this case, the American Negro) had found a new voice, a new method of protesting environment, poor wages, and all the other frustrations of the previous 200 years. Although ragtime was just an experiment, such experiments by both individuals and groups has resulted in many highly interesting personal styles as well as the various phases of orchestral development.

III
Ragtime, an "occupation with syncopation," was a strong connecting link between the minstrelsy of the 19th century and the jazz of the 1920s and owed its origin in part to the brass bands of New Orleans. Many early pianists caught the brass band trick of shifting the accents of marches from the natural, or strong beat, to the weak beat. In the transition of this crude form of syncopation to piano, ragtime was born. The earliest rags showed this influence plainly; both in content and in tempo, the similarity of ragged time to the marches of N.O. band was apparent. It was only after an interval of several years that composers began to utilize the more popular forms of Negro melodies as thematic material for the music that was destined to become a milestone in the evolution of jazz. Ragtime also quickly became absorbed by American popular music as well as jazz.



COMBO JAZZ

J. J. Johnson's Boppers

♪ Hilo
♪ Opus V

Six well-known boppers play two middling good sides. Johnson's trombone comes out on *Hilo*, as does John Lewis' piano. Rhythm, paced by Leonard Gaskin and Max Roach, is loose and easy. Tenor man Rollins, credited with scoring *Hilo*, solos to no great effect, while Kenny Dorham's trumpet solo, as always, starts out well, ends up without climax due to the lack of force and authority in his phrasing and attack. *Opus*, listed as by Johnson, is up. Here Dorham shows up better, with more continuity and several long and interesting phrases. The record balance on these sides is better than most of those done by this company have been, but the surface on the copy we received could have been better. (New Jazz 806).

Erroll Garner

♪ All the Things You Are (Parts I and II)
♪ The Fighting Cocks
♪ A Lick and a Promise

It is one of the great tragedies of our musical times that Erroll Garner has never been recorded well on a good piano. His albums for Disc and Mercury were badly balanced, released on bad surfaces, and showed only his melodic taste. Much the same was true on his earlier sides for Black and White and Savoy. Only on Dial do flashes

of his real brilliance show through. These Century sides do, however, show one facet of Garner's virtuosity that has never been caught on records before: his tremendous lag power and building power when he starts playing around with set figures. Despite tinny recording on a boxy piano, this does come through.

All opens with Garner dallying in his lacy fashion, though towards the middle he injects a nice two-handed, converging idea. On side II, he starts to move in that delightfully relaxed, stride fashion of his, possible, by the way, only because he has "two" hands and uses them. The conclusion moves on into his "movie fortissimo" and limpid arpeggio school, which is carried on usually by his rhythmic power. *Cocks* fades on so it is impossible to tell whether he was already playing and the master was dubbed, or whether he simply started ahead of the gain being turned up. Later sections of this side have bass parts much like some of those Hines ripped off in his prime, though Garner's conception is much more melodic and varied harmonically than was Hines'. On

Symbol Key

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||| Tasty
|| Trepid
| Tedious

Lick you get another sample of Garner power, this time with the straight, smashing, almost brutal four in the left hand against the right hand lick. (Century 1503, 1504).

Johnny Wiggs and His New Orleans Music

♪ Ultra Canal
♪ Two Wing Temple in the Sky
♪ Congo Square
♪ Bourbon Street Bounce

This is music by the group which has been getting so much publicity lately as leading the jazz revival in New Orleans. Wiggs, on cornet, and Santo Pecora, on trombone, are names well known to

jazz collectors. Lexter Bouchon, clarinet, Armand Hug, piano, Tony Greco, bass, and Fred King, drums, probably are not as readily identified by the label collectors. The

jazz on these discs generally is good, but not tremendous. There is very little feeling of the compelling drive that good New Orleans should have. Canal, for ex-

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ample, is a march, with some good Wiggles cornet and Pecora trombone, but the rhythm section never welds itself into one unit, and therefore the side never comes off. There is more rhythm clash on the reverse side between piano and drums. Pecora's tram is balance-obscured. *Congo Square* is a chain blues, opened with clarinet inevitably compared with Claret and Bigard because of the wailing glissando style involved. Wiggs plays an effective muted horn solo. Hugo's piano chorus is a curious combination of old-fashioned harmonies and modern right hand ideas. Again the rhythm is clunking, rather than swinging or even driving.

Just to make sure I wasn't over-emphasizing this rhythm factor is New Orleans jazz, I hauled out an old Sidney Bechet-Tommy Ladner record made in 1932 of *Sweetie Dear* (Bluebird 7614). Brother, you should hear the contrast between the punch of that six-piece band and this one. The Wiggs band may have it, but on these records, at least, it doesn't come through as well as it should. (New Orleans Record Shop, 1, 3)

BAND JAZZ

Les Brown

I've Got My Love to Keep Me Warm
Just One of Those Things
Bardanella
Sophisticated Swing
A Fine Romance
T'ain't Me
Sentimental Rhapsody
Lover's Leap

Album Rating—★★★★

Thirteen years ago a young man in a grey tweed uniform fronted a band with skylines of New York on their stands. They were known as the Duke Blue Devils, and the shy clarinetist who beeped from time to time was Les Brown. As ensemble bands of that day went,

Coral Inks L. Herman

New York—Lennie Herman's combo has been signed by Coral records. Herman currently at the Traymore hotel, Atlantic City, moves into the Village Barn Sept. 10.

it wasn't bad, though the rhythm section was apt to fall apart from time to time and the reed intonation wasn't the greatest.

From those unpretentious beginnings evolved one of the great ensemble bands of the postwar years. Brown's records have been honorable followups to the start made by such units as Casa Loma and Ray Noble in playing dance music well, with taste and restraint, and adding sound and interesting musicianship as well. None of these records is an example of outstanding instrumental or scoring innovations. There is very little outstanding jazz as such. But they have brought a great deal of enjoyment to millions of persons, have proved an inspiration in technique to young bands, and have been a source of enjoyment to the musicians who heard the clean, workmanlike playing. Brown deserves the congratulations of the business for straddling so successfully that thin fence between the commercially successful and the poverty-stricken innovator. (Columbia LP CL 6060).

Ziggy Elman

Boppin' with Zig
Carolina in the Morning
Outside of some efforts at it in the piano solo, none of the musicians on this record, including trumpeter-leader Elman, plays bop. The score is not a bad copy of big band bop efforts, but it lacks both power and conviction in its playing. They read their parts much better than did the old Gillespie band at the Spotlight club three years ago, but it lacks persuasiveness despite this. The rhythm section shows up well on both sides, especially on *Carolina*. (MGM 10494).

DANCE

Jimmy Dorsey

Fiddle Dee Dee
And Still It Goes
Jimmy's first sides for Columbia, and they are the best recorded and the most lively sides he has done since his early '40s discs for Decca. *Dee* is sung by ex-blondie, ex-Mrs. Johnny Bothwell, Claire Hogan. *Goes* is a vocal by Larry Noble backed by Helen Carroll and the Swantones. Jimmy has a clary spot on it which could have had a more fortunate tone. (Columbia 38523).

Les Gotcher

The New Wagoner
The Les Gotcher Hash
Square dancing, and, brother, can't it last for hours when you are just listening and not dancing? (Capitol 75-40209).

Xavier Cugat

Rhumbasia
Minson Lamang
With Cugat's rep, money, and size of orchestra, you would think that better instrumental sides than *Rhumbasia* would come out. The playing is insipid, lacks life, includes a fiddle section which doesn't even bother to bow together. The other side is a Philippine love song, is credited to Avakian. Critic George is foreign recording director for Columbia, spent Army time in the Philippines. This however is merely circumstantial evidence, not enough to convict him. (Columbia 38516).

Tex Williams

A and E Rag
Rakes of Mallow
A 12-inch, these western sides go on interminably. As far as my untutored ears can tell, this is the same four-bar phrase repeated over and over and over again. Play this one over five times and then forget you ever criticized a bopper for anything—ever. (Capitol 79-40203).

VOCAL

Marjorie Hughes

I Never Knew
You're Heartless
Several weeks ago this column

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panned Columbia for its recording of Elliot Lawrence in its new church studios in New York. Quite the reverse is true here, and it demonstrates what recording can do. Hugo Winterhalter's arrangement is nice, tasty scoring for strings and woodwinds, and Marjorie Hughes' (Frankie Carlie's daughter) singing is quite ordinary. But the highs are so sharp, the bass so clean, and the perspective between the sections so sharp you end up thinking you have heard a most unusual record. You have—you've heard it, which is more than could be said for many Columbia records lately. If everything they turn out from now on is like this, Capitol will at last have competition on pop recording. (Columbia 38524).

Kitty Kallen

Milwaukee
The Fellow in Yellowstone Park

Great gravity! Alec Wilder, one of the great native writing talents in this country, turning out commerciality like this to bring in rent money. I have no objections to the commercial necessities of this business, but there should be room for talents like Wilder's, too. I'm fed to death with these fat apples who sit in Lindy's and pontificate as to what is commercial and what isn't, reiterate that this is a business and not an art, and never stop to remember that the men who make the business possible—the writers and the musicians—have a few sensitivities besides the sympathetic response to the crackle of long green.

They keep on this way and soon there just won't be any talent left, not even the low level of idiocy required to turn out the pot boilers. Pretty soon differential machines will replace the songwriter. *Apres eux*, the publishers. Or is their general brand of low-grade shrewdness, combined with completely unimaginative conservatism, irreplaceable? When is the music business going to get its shot in the arm of "foreign pictures?" My apologies to Miss Kallen, and Messrs. Miller and Carroll for this tirade. It is meant as no reflection on their talents. (Mercury 5315).

Jackie Paris Trio

Tormented
Lonesome Lover Blues
Jackie has a good vocal style. But here the natural hardness of his tone has been so accented by poor choice of microphone and overlive acoustics that the resulting quality isn't too attractive. (MGM 10497).

Joe Turner

Boogie Woogie Baby
Married Woman Blues
The famed old blues shouter tossing off a couple more. Nothing distinctive however. (MGM 10492).

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Want Kaye Trio Waxing Held Up

New York—Columbia records has been asked to withhold the Mary Kaye trio discing of *I'm in the Mood for Love* by the song's publisher, Robbins music. Gagged up version of the number, Robbins feels, will hurt the song as a straight number. Situation is similar to the recent withdrawal of Spike Jones' platter of *Riders in the Sky*.

Charlie Barnet also ran into a similar problem with Johnny Richards' rearrangement of *Rhapsody in Blue*, although the complaint in this case was not gagging but what the publishers felt was distortion.

J.J. Leaves Diz

New York—J. J. Johnson has left Dizzy Gillespie's band. Matthew Gee, formerly with Erskine Hawkins, has taken his chair with the Diz.

Bill Darnell

So Much
Hoe Cake Hominy and Sassafras Tea

Ex-Bob Chester vocalist Darnell, backed by Alvy West and the Little band, about which so much fuss was kicked up a couple of years ago when they opened at the Hotel Edison (NYC). *Much* is a nice ballad side, save that Darnell's vibrato gets out of hand once in a while. *Tea* is a jump rhythm novelty which is perfectly suited to the tight, clipped phrasing of the West band. They boot it out quite as it should be. More accompanying bands should listen to this side. (Coral 60093).

Frankie Laine

My Own, My Only, My All
Now That I Need You
Frankie squeezes *All* dry of all possible tears, moves on in better shape to *Need*, which has spots of good trombone and alto. Should be a well-seller. (Mercury 5311).

NOVELTY

Bob Wills

I Ain't Got Nobody
Pappa's Jumpin'
Just because you play hillbilly music, does this permit you to play out of tune too? The fiddle player on *Nobody* never even heard of the key the band was in. Bass man seems to have a loose, easy beat. Wills can't make up his mind whether to yodel or sing, but this seems to be native to the genre. *Jumpin'* is *Jersey Bounce* with mountains. (MGM 10459).

Lawrence Welk

Poet and Peasant Overture
La Chaparita
This selection (*Overture*) and Welk's band deserve each other. The playing isn't bad—it's just the scoring. A horrible hodge podge of old Heid hideousness and the tune itself beat each other to death. Flipover is more Lombardish but, despite that, easier to take. Jayne Walton vocals. (Coral 60090).

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ARRANGERS' CORNER

By SY OLIVER and DICK JACOBS

New York—This is question time, so let's dig in and get as many taken care of as we possibly can. F. K., of Gloversville, N. Y., asks the following: In writing guitar chords, when a major seventh chord occurs, what symbol should be used? Well, this is a subject in which two schools of thought exist. Some arrangers put in the full name of the chord, such as CMaj7. Others put in the top three or four notes, such as Am or Am7.

Both methods are perfectly correct, depending upon your personal preference.

P. J., of Alameda, Calif., wants a couple of illustrations to show a voicing for two trombones, two tenors, and bary. Trombone in lead.

EX. I



OR



H. S., of St. Paul, writes for three tenors and wishes to know whether the melody can be put in the middle of the three tenors. By all means, not only in the middle, but on the bottom.

P. R., of Sheboygan, Wis., is desirous of knowing whether block type voicing will sound ok for eight brass. Yes, while it might not be the most preferable method, block style will sound satisfactory with eight brass or less.

H. F. G., of Los Angeles, wants to know if most professional piano men read the chord symbols or whether they prefer the notes written out. In our experience, most of them read the chord symbols and also prefer them to the written out notes.

Which closes it for the month. Our parting thought: When writing in high, sharp keys, such as A Major, use that key signature for the saxes and write in the necessary accidentals.

(Ed. Note: Send your questions to Sy Oliver and Dick Jacobs, 1619 Broadway, New York 19. Enclose self-addressed stamped envelope for personal reply.)

Two Units Beat Memphis Heat

Memphis—Musicians here are experiencing the biggest slump in business since before the war. Many of the clubs that formerly used bands and combos have rolled out the juke boxes for good. And because business usually falls off in the summer due to the heat, it's tough for smaller clubs to compete with the Peabody and the Claridge hotels that offer "breeze-swept roofs" and so-called name bands.

Two clubs that are doing good business, however, in spite of these obstacles are the Silver Slipper and the Hi Hat. The Slipper has a new floor show each week, plus the fine music of Johnny Long's sextet, sparked by the piano gymnastics of Tony D'Amore, of Will Stomp fame.

The unit, comprised of Johnny Long, drums; Hubert Gyman, bass; Paul Yelvington, tenor and clarinet; Ernie Winburn, alto, and George Bruton, trumpet, does a fine job on anything from bop to Dixie and cuts two shows a night. Vocal department is well handled by Billie Jane Bennett, one of the Bennett sisters, long associated with the Clyde McCoy orchestra.

The combo currently at the Hi Hat is led by drummer Harry Sargent. Made up of Dick Moore, piano; Harkie Hartshaw, trumpet; Carl Loosier, tenor, and Sargent, the band puts on a floor show twice a night into which they squeeze enough corn to satisfy the squares, then leave the rest of the evening free for bop, played at danceable tempos.

—Don Fuller

T. Dorsey To Play Statler Winter Date

New York—Tommy Dorsey has been signed to play the Statler hotel's Cafe Rouge next winter. Plans are to have him follow Frankie Carle at the end of January. Ray Anthony, who played the Statler for the first time this summer, will probably follow TD.

Hotel has Jimmy Dorsey, Vaughn Monroe, and Sammy Kaye lined up to precede Carle.

Orchestration Reviews

By Phil Broyles

NOW THAT I NEED YOU

Published by Famous

Arr. by Johnny Warrington

Need You, from the Paramount picture *Red Hot and Blue*, should be a leading tune very soon. A trumpet and alto solo prepare for the split choruses. Brass take the lead for the first 16, while the counter melody is furnished by saxes. Trombones back up saxes on the bridge and brass return for the last eight. The repeat is mostly for saxes, with full band playing the bridge. A Miller sax effect comes on nicely on the special chorus, with trumpets in hats. Tenor leads the reeds on the bridge and brass interrupt. Trombones break through for four measures. Full band, in quarter note triplets, ascends into the finale. Melodic tension seems to be retained throughout without destroying the flexible nature of the arrangement itself.

Phil

BLUE SKIRT WALTZ

Published by Mills

Arr. by Johnny Warrington

Blue Skirt may be obtained both as a waltz and as a foxtrot. This particular arrangement is the foxtrot. After a nicely phrased intro, brass take up the main melody and are supported by saxes. Saxes come in for the bridge and brass return for the last eight. The repeat is in reverse order. Trombone and second tenor play the *cantus firmus* on the special, while two saxes and two trumpets with clarinet lead play a somewhat schmaltzy counterpoint. However, it is done with good effect. Ensemble comes in on the bridge and the original setup returns. The finale is very rhythmic.

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WHAT ARE YOU GONNA DO WITH ALL YOUR MONEY?

Published by Martin

Arr. by Clarence Wobbe

Shorter than the usual, this tune is made up of only 20 measures. Four bars of ensemble intro give good cause for a brass soli on the first of the split choruses. Saxs take over for eight, with brass returning for the last four. The repeat is in reverse order. Second tenor solos on the special, with ensemble support. After 12 measures of ensemble, second trumpet solos for eight. The last eight rocks out fine. The whole arrangement moves along with a good bounce that will please dancers.

SOMEDAY

Published by Duchess

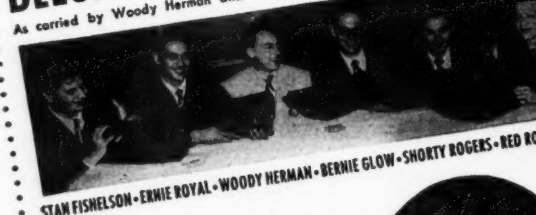
Arr. by Paul Weirick

After an ensemble intro, brass take the lead for the first 16. Saxs fill in and come out at the bridge with brass returning for the last eight. Muted brass furnish color for the sax soli on the repeat, and a unison counter melody from saxs fill in for muted brass on the bridge. Saxs return for the last eight. First trombone solos through most of the special, with a clarinet leading the saxes to support the solo. Reeds move in for the release and unison trumpets in hats furnish the counter melody. The finale moves along with a nice lift.

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BAL-BLUE 3
Westward Ho!
Phoenix, Ariz.
Direction
Jack Kurtze Agency
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A
Allen, Barclay (Flamingo) Las Vegas, 8/25-9/7, h; (Statler) Washington, D. C., 11/14-1/7, h
Anderson, Wally (Olympic) Seattle, h
Angelo, Lee (Westview Park) Pittsburgh, 8/20-9/4, b
Anthony, Ray (Pier) Buckeye Lake, O., 8/31-9/6, b
Austin, Johnny (Sunset) Almonessen, N., 8/20-9/4, b
Arnold, Arnie (Statler) Buffalo, h
Arnold, Murray (Commercial) Elko, Nev., 8/20-9/4, b
Averre, Dick (Gibson) Cincinnati, h

B
Back, Will (Peony Park) Omaha, 8/30-9/5, b
Banks, Billy (Diamond Horseshoe) NYC, 8/20-9/4, b
Barrett, Charlie (Rendezvous) Balboa, Calif., Out 8/25, weekends, b
Barron, Blue (On Tour) MCA
Bassie, Count (Earle) Philadelphia, 8/26-9/1, t; (Howard) Washington, D. C., 9/2-5, b
Basil, Louis (Chicago) Chicago, t
Benedict, Gardner (Shallimar) Shallimar, Fla., Out 9/5, nc
Beneke, Tex (Paramount) NYC, Out 8/30, t; (Palladium) Hwd., 10/18-11/27, b
Berkey, Bob (Dutch Mill) Delavan, Wis., Out 9/5, b; (Peabody) Memphis, 9/13-10/2, h; (Arcadia) NYC, 10/7-11/3, b
Bestor, Don (Biltmore) NYC, h
Bishop, Billy (Trocaero) Henderson, Ky., 9/23-10/6, nc
Bobick, Baron (Legion) Perth Amboy, N. J., Saturdays, b
Boed, Johnny (Ocean Forest) Myrtle Beach, S. C., 9/6-21, h; (Village Barn) NYC, 9/22-10/5, nc
Bohlie, Russ (Lions-Milford) Chicago, b
Brandwynne, Nat (Beverly) New Orleans, In 9/22, nc
Brennan, Morrey (Broadwater Beach) San Francisco, Out 9/5, h
Burkhart, Jay (Blue Note) Chicago, Tuesdays, nc
Buse, Henry (Statler) NYC, Out 9/12, h
Byers, Verne (Riverside) Estes Park, Colo., Out 9/6, b

C
Carle, Frankie (Palladium) Hwd., Out 8/29, b
Carlyle, Russ (Idol) Monticello, Ind. 8/26-9/5, b
Cavallaro, Carmen (Paramount) NYC, 8/31-9/20, t; (Mark Hopkins) San Francisco, 11/1-28, h
Chester, Bob (Arcadia) NYC, b
Clancy, Lou (Shady Nook) Selma, Ala., nc
Clifford, Bill (Flamingo) Las Vegas, 9/5-10/5, h
Cole, Johnny (Sky-Vu) Dallas, nc
Coleman, Emil (Ambassador) L. A., Out 9/5, h
Coleman, Russ (Shadow Lake) Noel, Mo., Out 9/5, nc
Craig, Allen (Shrine) Virginia Beach, Va., nc

Cross, Chris (Ocean Forest) Myrtle Beach, S. C., Out 9/5, h
Cross, Dale (El Rancho) Sacramento, Calif., 8/24-10/2, h
Cugat, Xavier (Astor) NYC, h
Cummins, Bernie (Claridge) Memphis, 9/9-29, h

D
Davidson, Cee (Chez Pargo) Chicago, nc
Deanna, Pat (Peacock) Andalus, Pa., nc
Deutch, Emory (Ritz-Carlton) NYC, h
DiPardo, Tony (Riverview) Des Moines, 8/26-9/5, b
Distad, Vic (Cal-Ore) Klamath Falls, Ore., Out 1/1, nc
Donahue, Al (Rice) Houston, Out 9/5, b; (Statler) Detroit, 9/26-11/13, h
Dorsey, Jimmy (Statler) NYC, 9/13-10/1, h
Dorsey, Tommy (Lansdown) Ottawa, Canada, Out 8/27, b; (Fairgrounds) Toronto, 8/29-31, b; (Click) Philadelphia, In 9/9, nc; (Shamrock) Houston, 10/27-11/16, h
Drake, Charles (Skyline) Billings, Mont., Out 9/1, nc
Duffy, George (Statler) Washington, D. C., Out 9/19, h; (Statler) Boston, h
Duke, Johnny (Broadmoor) Colorado Springs, Colo., h

F
Farage, Joe (Commodore) Grand Rapids, Mich., Out 9/19, b
Featherstone, Jimmy (Trianon) Chicago, Out 9/19, b
Ferguson, Danny (Radiation) Minneapolis, Out 9/1, h; (Washington-Youres) Shreveport, La., 9/5-12/31, h
Fields, Shep (Roosevelt) New Orleans, 8/24-9/20, b
Fina, Jack (Waldorf-Astoria) NYC, 9/1-28, h; (Aragon) Chicago, 10/4-30, b
Flak, Charlie (Moonlight) Cincinnati, 8/26-9/1, b
Fitzpatrick, Eddie (Ambassador) L. A., h
Foster, Chuck (Biltmore) L. A., h
Fotey, Larry (Melody Mill) Chicago, b
Foy, Dick (Sir Francis Drake) San Francisco, h

G
Garber, Jan (Rainbow Randevu) Salt Lake City, 8/31-9/3, b
Gibbs, Ralph (Silver Slipper) Eunice, La., nc
Goodman, Benny (Surf) Virginia Beach, Va., 8/26-9/5, nc
Graham, Hal (Roadside) Greenside, L. I., N. Y., h
Grant, Bob (Versailles) NYC, nc
Grant, Marshall (Little Club) NYC, nc
Gray, Chauncey (El Morocco) NYC, nc
Green, Larry (Steel Pier) Atlantic City, In 9/12, b

H
Hackett, Ray (Mark Hopkins) San Francisco, Out 9/5, h; (Ambassador) L. A., 9/6-10/3, h
Hackmeier, Lou (Country) Phoenix, cc
Hampton, Lionel (Elks Convention) L. A., Out 8/27
Harpe, Daryl (Albion) Asbury Park, N. J., Out 9/1, h
Harrison, Cass (Heidelberg) Jackson, Miss., h
Hart, Johnny (Ten Pin Inn) Walpole, Mass., Out 9/5
Hayes, Carlton (El Rancho) Las Vegas, Out 10/4, h
Hayes, Sherman (Oh Henry) Willow Springs, Ill., b; (Peabody) Memphis, 10/25-11/14, h
Hecksher, Ernie (Fairmont) San Francisco, h
Henderson, Skith (Highlands) St. Louis, 8/28-9/5, b; (Circle) Indianapolis, 10/6-12, t; (Palace) Akron, 10/14-16, t; (Riverside) Milwaukee, 10/20-26, t
Herbeck, Ray (Last Frontier) Las Vegas, Out 9/8, h
Herman, Woody (Lake-side Park) Denver, 8/30-9/1, b; (Blue Note) Chicago, 9/5-18, nc
Herbert, Ted (Casino) Hampton Beach, N. H., Out 9/15, b
Hill, Tiny (On Tour) ABC
Howard, Eddy (Edgewater Beach) Chicago, Out 9/8, h

J
James, Eddie (Midway Gardens) Cedar Lake, Ind., Out 9/4, b
Jerome, Henry (Edison) NYC, In 9/15, h
Jones, Spike (Lagoon Park) Salt Lake City, 8/25-27, b
Jurgens, Dick (Elitch's) Denver, Out 9/5, b; (Rainbow Randevu) Salt Lake City, 9/9-11, b; (Claremont) Berkeley, Calif., 10/4-12/18, h

K
Kassel, Art (Trocaero) Henderson, Ky., Out 9/5, nc
Kaye, Sammy (Steel Pier) Atlantic City, 9/2-4, b; (Desbler-Wallick) Columbus, O., 9/12-18, h; (Statler) Detroit, 9/19-24, h
Kennedy, Ken (Evergreen) Collinsville, Ill., h
Kerns, Jack (Stockmen's) Elko, Nev., Out 11/12, h
King, Henry (Cavalier) Virginia Beach, Va., 9/26-9/5, h
Knight, Norval (Cocoanut Grove) Santa Cruz, Calif., 8/9-23, nc
Krupa, Gene (Capitol) NYC, t

L
Lande, Jules (Ambassador) NYC, b
LaSalle, Dick (Baker) Dallas, Out 9/1, h; (Blackstone) Chicago, h
Lawrence, Elliot (Lakeside) Denver, Out 8/29, b; (Lagoon) Salt Lake City, 8/30-9/5, b
LeWinter, Dave (Ambassador) Chicago, h
Lewis, Ted (Bal Tabarin) San Francisco, 9/8-10/5, nc
Lombardo, Guy (Statler) Washington, D. C., 9/19-24, h; (Roosevelt) NYC, In 9/26, h
Long, Johnny (Peabody) Memphis, h

M
Martin, Freddy (Waldorf-Astoria) NYC, Out 8/31, h; (Capitol) NYC, In 9/15, t
Masters, Frankie (Stevens) Chicago, h
Masters, Vick (El Rancho) Fresno, Calif., h
MacDonald, Billy (Last Frontier) Las Vegas, h
McIntyre, Hal (Steel Pier) Atlantic City, 8/28-9/1, b; (Pier) Old Orchard, Me., 9/2-4, b
McKinley, Ray (Pleasure Pier) Galveston, Out 9/5, b; (Air Base) San Antonio, 9/7-13, b
McKissick, Maynard (O-Yes) Ono, Pa., h
Millar, Bob (Cal-Neva) Lake Tahoe, Nev., Out 9/8, h
Mooney, Art (Steel Pier) Atlantic City, Out 8/27, b; (Convention Hall) Asbury Park, N. J., 8/28-9/3, b
Moreno, Buddy (Blackhawk) Chicago, r
Morgan, Russ (Mark Hopkins) San Francisco, Out 9/16, h
Morton, Ray (Mounda) Cleveland, nc

N
Nagel, Freddy (Casino) Walla Walla, Mich., 8/26-9/1, b; (Oh Henry) Willow Springs, Ill., 9/14-11/20, b; (Blackhawk) Chicago, 11/30-1/2, r
Nagel, Harold (Biltmore) NYC, h

O
Ohman, Phil (Ciro's) Hwd., nc
Oliver, Eddie (Del Mar) Santa Monica, nc
Olsen, George (Claridge) Memphis, Out 9/7, h
O'Neil, Eddie (Palmer House) Chicago, h
Owens, Harry (St. Francis) San Francisco, Out 9/11, h

P
Palmer, Jimmy (Delavan Gardens) Lake Delavan, Wis., Out 9/5, b
Pastor, Tony (Steel Pier) Atlantic City, 9/5-11, b; (Club 88) Geneva, N. Y., 9/14-20, nc
Pieper, Leo (Brighton Beach) Brooklyn, N. Y., 8/29-9/4, b
Phillips, Teddy (Aragon) Chicago, 11/29-12/24, b
Pike, Gerry (Ten Acres) Boston, nc
Prima, Louis (Oriental) Chicago, 8/25-9/7, t
Pruden, Hal (Mapes) Reno, h
Ragon, Don (Colonial Gardens) Rochester, Ind., Out 9/5, b
Ray, Charles (Del Rio) San Pedro, Calif., Out 10/16, nc
Ray, Roger (Slappy Maxie's) Hwd., nc
Reed, Tommy (Rio Nido) Russian River, Calif., Out 9/5, b
Reichman, Joe (Desbler-Wallick) Columbus, O., 10/3-22, h
Reid, Don (Highlands) St. Louis, b; (Trocaero) Evansville, Ind., 9/15-29, nc
Ribble, Ben (Tutwiler) Birmingham, Ala., h
Robbins, Ray (Aragon) Ocean Park, Calif., b
Rogers, Eddy (Thunderbird) Las Vegas, Out 9/1, h
Ryan, Tommy (Palisades) New Jersey, 8/27-9/11, b
Ruhl, Warren (Flame) Duluth, nc; (Jefferson) St. Louis, In 11/4, h

S
Sanda, Carl (Oriental) Chicago, t
Shaffer, Freddie (Vogue Terrace) McKeesport, Pa., b
Snyder, Bill (Sherman) Chicago, h
Spivak, Charlie (Desbler-Wallick) Columbus, O., 9/19-10/2, h
Stalcup, Jack (Crystal) Buckeye Lake, O., Out 8/26, b
Stevens, Roy (Million \$ Pier) Atlantic City, Out 9/9, b
Stier, Jimmy (Tippecanoe) Leesburgh, Ind., Out 9/4, b
Still, Jack (Pleasure Beach) Bridgeport, Conn., Out 9/5, b
Stone, Eddie (Belmont Plaza) NYC, h
Stokes, Hal (Westwood) Richmond, Va., nc
Stratner, Ted (Statler) Washington, D. C., In 10/31, h
Strong, Benny (Casino Gardens) Ocean Park, Calif., Out 9/5, b
Strong, Bob (Ocean Forest) Myrtle Beach, S. C., Out 9-5, h
Stuart, Nick (Chase) St. Louis, h
Sullivan, John (Starlite) Ft. Worth, Tex., nc
Sykes, Curt (Trianon) Seattle, b

T
Thornhill, Claude (Convention Hall) Asbury Park, N. J., Out 8/26; (Statler) NYC, In 10/8, h
Towne, George (Roseland) NYC, b
Trace, Al (On Tour) MCA
Tucker, Orrin (Peabody) Memphis, 8/29-9/10, h; (Trianon) Chicago, In 9/29, b
Tyler, Bob (O'Connor's) Hartford, Conn., b
V
Van, Garwood (Biltmore) Lake Tahoe, Nev., h
W
Waples, Buddy (Schroeder) Milwaukee, h
Weems, Ted (Radio City) Minneapolis, 8/26-9/1, nc
Walk, Lawrence (Palladium) Hwd., 8/20-10/17, b
Willis, Dave (Sherman's) San Diego, nc
Wilson, Gary (Valencia) Cheyenne, Wyo., Out 9/19, nc
Wilson, Marty (Furst) Fallsburg, N. Y., Out 9/4, h
Worth, Stanley (Pierre) NYC, h
Z
ZaBach, Florian (Muehlebach) Kansas City, h; (Mayflower) Washington, D. C., In 10/10, h
Zarnow, Ralph (KIOA) Des Moines

Combos

A
Abbey, Leon (Harry's) Chicago, cl
Alvin, Danny (Rupnek's) Chicago, r
Aparo Trio, Tony (Randolph Square) Chicago, cl
Armstrong, Louis (Bop City) NYC, 8/26-9/14, nc
Arvelo, Pepito (St. Regis) NYC, h

B
Bal-Blue Three (Westward Ho!) Phoenix, h
Barkdale, Everett (Club 421) Philadelphia, nc
Barlow, Dick (Drake) Chicago, h
Bechet, Sidney (Jimmy Ryan's) NYC, nc; (Jazz Ltd.) Chicago, In 9/14, nc
Beller, Ray (Rock Gardens) Williamette, Conn., nc
Bliss, Nicky (Ye Olde Cellar) Chicago, nc
Borr, Mischa (Waldorf-Astoria) NYC, h
Brandt Trio, Mel (Mickey's) Chicago, Out 8/28, cl; (Kentucky) Chicago, In 9/18, cl
Brewer, Johnny (Bismarck) Chicago, h
Brown, Hillard (Joe's DeLuxe) Chicago, nc
Brown Buddies (Moderne) Chicago, cl
Brown Notes (19th Hole) Cincinnati, Out 9/30, nc
Brunia, George (Blue Note) Chicago, 8/22-9/4, nc

C
Caerres, Ernie (Hickory Log) NYC, In 9/9, nc
Caldwells (Rebel) Steubenville, O., 9/11-10/8, nc
Calloway, Cab (Palomar) Vancouver, B. C., nc
Cassella, Danny (Blackstone) Chicago, h
Chandler, Billy (Helsing's) Chicago, nc
Cirino, Mike (Silver Glen) Paramus, N. J., h
Coble, Vio (Sbo Bar) Evansville, Ind., nc
Cogan, Norman (Club 48) Sunnyside, L. I., N. Y., nc
Cole Trio, King (McKinley Aud.) Honolulu, T. H., 8/24-30, t; (Thunderbird) Las Vegas, 9/1-14, h; (Carnival) Minneapolis, 9/15-28, nc
Conn, Irving (Savoy Plaza) NYC, h
Cook, George (La Salle) Chicago, h
Cosmopolitans (Old Hickory) Chicago, cl
Costanzo, Ralph (Steak House) Phoenix, r
Crawford, Johnny (Zanzibar) Phoenix, nc
Cromwell, Chauncey (Colonial Inn) Hagerstown, Md., Out 9/11

D
Dally, Pete (Eddie Spivak's) Hwd., nc
Dante Trio (Jack Dempsey's) NYC, r
Dardanelle (Syracuse) Syracuse, N. Y., h
Davis, Johnny Seat (Mayfair) Wichita, Out 8/26, nc
Davis, Tiny (Blue Heaven) Chicago, Out 9/6, nc; (Guy) Springfield, O., In 9/15, h
DeFranco, Buddy (Chubby's) West Colingwood, N. J., Out 8/28, nc
Dee Trio, Johnny (Hawaiian Palms) Linden, N. J., nc
DeParis, Wilbur (Child's Paramount) NYC, r
DeSalvi, Emil (Kit's) Chicago Heights, Ill., cl
Deuces Wild (Carnival) Pittsburgh, h
DiMaggio, Vince (Sherman) Chicago, h (Modulate to Page 18)

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SWINGIN' THE GOLDEN GATE

Torme Songs And Gags Make Act Big In Frisco

By RALPH J. GLEASON

San Francisco—The first Tuesday in August might well have been Carlos Castel day in the Bay city. That was the night Mel Torme opened at the Fairmont hotel, June Christy had completed her first week playing to packed houses at Ciro's, and the whole town was talking about the coming Woody Herman-Nat Cole concert. Carlos did not look unhappy.

Torme's opening was an artistic and financial success. Booked in for three weeks in the summer slack season, the Fog was greeted with cheers by his opening night audience and raves from the local press. Fresh from a record breaking performance at the Marine room of Pleasure pier in Galveston, Mel had the audience in his hands right after the first couple of numbers.



Ralph

Gags And Stuff
Interspersing quips, patter, and considerable showmanship with his songs, Mel got even the Fairmont mob to participating in a hand-clapping version of *Careless Hands*.

Mel shows every sign of real class, and when you realize how young he actually is, it's obvious that he's due for a long, long tenure as a star. He's bound to get better as he goes on, and he's good now.

Like an Arab

Dutch Nieman folded up his tent in mid-August and crept away from Ciro's, selling the club back to Joe Ross, from whom he bought it almost a year ago. Dutch will concentrate his activities on the Say When, where he expects to continue the talent policy the club has so successfully followed.

At Ciro's, Ross and his wife took over Dutch's contract with Nat Cole and the trio for their mid-August run, and also picked up the Maurice Rocco contract for early September. Aside from that, plans were rather indefinite at presstime but it is expected the Rosses will continue to operate the club as the town's top talent spot.

Switch on Hamp

In a last minute switch, Lionel Hampton opened at the Edgewater ballroom Aug. 5 for a 10-day stay. He was originally scheduled to play that stretch at Sid Wolfe's Barbary Coast spot.

This is the first time the Edgewater has booked a name band for

more than one-nights or weekends in some time. Les Brown plays Labor day weekend and, until then, Dick Reinhart will hold down the spot weekends after Hamp's stay.

BAY AREA FOG: J. B. Nathan, local businessman who sponsored the Kid Ory band at a local spot a year ago, was reported a probable suicide after his auto and a note to his wife were found on the Golden Gate bridge. Jack McVea replaced Joe Liggins at the New Orleans Swing club. Johnny Cooper's band playing Saturday nights at the Press club.

Maybe Wild Bill

Jerry Hecker was hoping to bring Wild Bill Davison out for a two-week date in mid-summer, using a pickup group from Los Angeles including Jess Stacy, Matty Matlock, and others. Jack Sheedy's Coronet records getting lots of local air time, especially *St. James Infirmary*. Rabon Tarrant, blues singer and ex-Jack McVea drummer, now with Ardis Bryant at the Melody club in Oakland.

Norman Paris Trio Lands Video Shows

New York—The Norman Paris trio has snagged a pair of television shows. First is the Kyle MacDonnell show, seen on Saturdays at 8:30 p.m. on NBC. Paris splits the music with Earl Sheldon's band.

His second video spot bows Sept. 15 on CBS, a 15-minute show at 7:45 p.m. featuring Earl Wrightson.

Signs New Talent

New York—Dance-Tone records has added three new singers to its roster. Those signed were Stuart Hall, a winner on Arthur Godfrey's *Talent Scout* show and a former Quincy, Mass., disc jockey, Gloria Carroll, and Gene Jones.

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Jazz Concert Series

Detroit—Series of jazz concerts is being planned by Frank Barboro, owner of the Bowery, local night club. First one is planned for Sept. 10, with Peggy Lee and Dave Barbour as headliners. They'll be playing Barboro's club at the time, but the concerts will be held in an auditorium. Barboro intends to toss the bashes once a month.

Combos

(Jumped from Page 17)

Dunn, Michael (Commodore Perry) Toledo, Out 9/11, h
D'Varga (Larry Potter's) L. A., ne
Downs, Evelyn (Ivanhoe) Irvington, N. J., Out 9/18, ne

Duchess & Her Men of Note (Dragon Grill) Corpus Christi, Tex., ne
Eadie & Rack (Blue Angel) NYC, ne
Electronettes (Roger's) Minneapolis, ne
Embassy Four (Red Feather) L. A., ne
Evans, Doo (Casa Bonita) Chicago, 8/22-9/11, cl

Felice Trio, Ernie (Ranch Inn) Elko, Nev., 8/31-9-27
Fena, Eddie (Graeme) Chicago, h
Fields, Gene (Village Vanguard) NYC, ne
Florida, Herbie (Continental) Milwaukee, Out 9/18, ne
Ford, Rocky (House of Oscar) Colorado Springs, Colo., Out 9/21, ne
Four Blues (Drum) St. Paul, cl
Four Jive Bombers (Club 421) Philadelphia, ne
Four Shades of Rhythm (Bar O'Music) Chicago, cl
Four Sharps (Manhattan) Cairo, N. Y., Out 9/5, ne
Frank's Miracles, Joe (Studio) Dallas, Out 9/5, cl

Gilbert Trio, Jerry (Elms) Excelsior Springs, Mo., h
Gifford, Cal (Athletic Club) Detroit, h
Glidden, Jerry (Congress) Chicago, h
Gordon Trio, Max (Evergreen) Havana, Ill., ne

Heard, J. C. (Village Vanguard) NYC, ne
Herman, Lenny (Traymore) Atlantic City, Out 9/10, h; (Village Barn) NYC, In 9/15, ne
Herrington, Bob (Burden Lake Casino) Averill Park, N. Y., Out 9/5, ne
Hughes, Percy (Bar Harbor) Brainerd, Minn., ne
Hunt, Fee Wee (Centennial Terrace) Sylva, O., 9/2-4, h; (Riviera) Columbus, O., 9/6-11, ne; (Falcon) Detroit, 9/15-25, ne

Ingle, Red (Sky Way) Cleveland, Out 9/6, ne
Ivett, Jack (Zebra) Chicago, cl

J. J. J's Trio (Ten Pin Inn) Walpole, Mass., Out 9/5, ne
Jenkins, Duke (Blue Rail) Chicago, cl
Johnson, Bill (Palm Gardens) Phillipsburg, N. J., 9/11-10/8, ne

Kendis Trio, Sonny (Bowden) Southampton, L. I., N. Y., b
Kent, Erwin (Edison) NYC, h
King, Rickey (Michaud's) Lynn, Mass., ne
Kyle, Billy (Cliff's) NYC, ne

Lane, Johnny (Sky Club) Chicago, ne
Lane, Ralph (Pierre) NYC, h
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Magie Notes (Willard) Toledo, In 9/12, h
Manone, Wingy (Wingy's) Hwd., ne
Martinique, Felix (Ambassador) Chicago, h
McGuire, Betty (Casper) Casper, Wyo., Out 9/4, ne
McPartland, Jimmy (London Chop House) Detroit, ne
Mellis Trio, Jose (Traymore) Atlantic City, Out 9/10, h
Merrymen (Rathskeller) Mankato, Minn., 9/26-9/4, ne

Metro Tones (Indian Kettles) Lake George, Pa., Out 9/5, cl
Miles, Dick (Bevo's) Lake Charles, La., ne
Miller, Trillo, Wilma (Green Frog) Lake Charles, La., r
Miller, Max (Hi-Note) Chicago, ne
Mills Brothers (Surf) Wildwood, N. J., Out 9/11, ne
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Charlie Parker

(Jumped from Page 13)

Lubinsky to cut some 30 sides. Four of these were done before he went to the coast—Ko-Ko, Billie's Bounce, Now's the Time, and Anthropology. Lubinsky bought all four tunes from Charlie for \$50 apiece.

Today Charlie has come full cycle. As he did in 1939, when he kicked off bop in the Seventh Avenue chili house, he's beginning to think there's bound to be something more. He's hearing things again, things that he can't play yet. Just what these new things are, Charlie isn't sure yet. But from the direction of his present musical interests—Hindemith, etc.—it seems likely he's heading toward atonality. Charlie protests when he is mentioned in the same sentence with Hindemith, but, despite their vastly different starting points, he admits he might be working toward the same end.

This doesn't mean Charlie is

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through with bop. He thinks bop still is far from perfection, looks on any further steps he may take as further developments of bop.

"They teach you there's a boundary line to music," he says, "but, man, there's no boundary line to art."

For the future, he'd like to go to the Academy of Music in Paris for a couple of years, then relax for a while and then write. The things he writes all will be concentrated toward one point: warmth. While he's writing, he also wants to play experimentally with small groups. Ideally, he'd like to spend six months a year in France and six months here.

"You've got to do it that way," he explains. "You've got to be here for the commercial things and in France for relaxing facilities."

Relaxation is something Charlie constantly has missed. Lack of relaxation, he thinks, has spoiled most of the records he has made. To hear him tell it, he has never cut a good side. Some of the things he did on the Continental label he considers more relaxed than the rest. But every record he has made could stand improvement, he says. We tried to pin him down, to get him to name a few sides that were at least better than the rest.

"Suppose a guy came up to us," we said, "and said, 'I've got four bucks and I want to buy three Charlie Parker records. What'll I buy?' What should we tell him?"

Charlie laughed.

"Tell him to keep his money," he said.

Coda

We both were tremendously impressed by the cogency and clarity of Parker's thinking about music. Musicians, classical or jazz, are traditionally unanalytical about the things they create. Parker, however, has a definite idea of where he wants to go and what he wants to do, though he is properly vague as to the results.

His insistent vagueness as to exactly what bop is to him is no pose. Parker is a musician fighting for his proper mode of expression, a vastly talented man who hasn't the schooling yet to expand as completely and properly as his musical instincts would have him do.

If we understand his crypticisms correctly, Parker feels that traditional jazz has strongly lacked va-

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riety and economy of form as well as the wealth of discipline and control of ideas to be found in modern formalistic music. On the other hand, he feels the symphonic score of today lacks drive (contained, perhaps, in his concept of dynamics) and warmth, and that his group of musicians will help inject these aspects traditional to the jazz scene.

Parker's insistence that bop has no connection with jazz is interesting as an example of a younger musician bursting forms which he finds constricting and which he feels have outlived their usefulness. We suspect his position might be difficult to maintain.

He undoubtedly is seriously searching for a synthesis of the best in formalistic and folk music. If he can achieve it, he will pull off a feat seldom before accomplished in music. Many composers have utilized folk themes and folk feeling, but none has completely integrated the colors and emotional patterns into scored music.

He is, like all good musicians, inordinately impressed with technique. He has a fondness for lush string tones that, as he uses more of it, will settle more into balance, as will his taste for such technical musicians as Jimmy Dorsey.

Parker feels very strongly on the subject of dope in all its forms. He told us that while he was still a young boy in Kansas City he was offered some in a men's room by a stranger when he hardly knew what it was. He continued to use it off and on for years until his crackup in 1946, and says bitterly that people who prey on kids this way should be shot.

Parker told us flatly: "Any musician who says he is playing better either on tea, the needle, or when he is juiced, is a plain, straight liar. When I get too much to drink, I can't even finger well, let alone play decent ideas. And in the days when I was on the stuff, I may have thought I was playing better, but listening to some of the records now, I know I wasn't. Some of these smart kids who think you have to be completely knocked out to be a good hornman are just plain crazy. It isn't true. I know, believe me."

Parker struck us as being direct, honest, and searching. He is constantly dissatisfied with his own work and with the music he hears around him. What will come of it, where his quite prodigious talent will take him, even he doesn't know at this stage.

But his ceaseless efforts to find out, to correct, to improve, only bode well for himself and that elderly progenitor, jazz.

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LOUIS PRIMA, stellar trumpet artist fronting his own band, has played a Selmer (Paris) Trumpet for ten years.



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HENRY BUSSE (left) and his son, the leader of "Hot Lips," fame plays a Selmer (Paris) Trumpet. Selmer (Paris) band, "Blake Sherwood," alto and baritone sax; Don Felt, alto; and Edward Scott, alto.



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